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APACHE LEADER, AMERICAN HERO

THE LIFE
AND LEGACY
OF ALCHESEY
BY JOHN LANGELLIER

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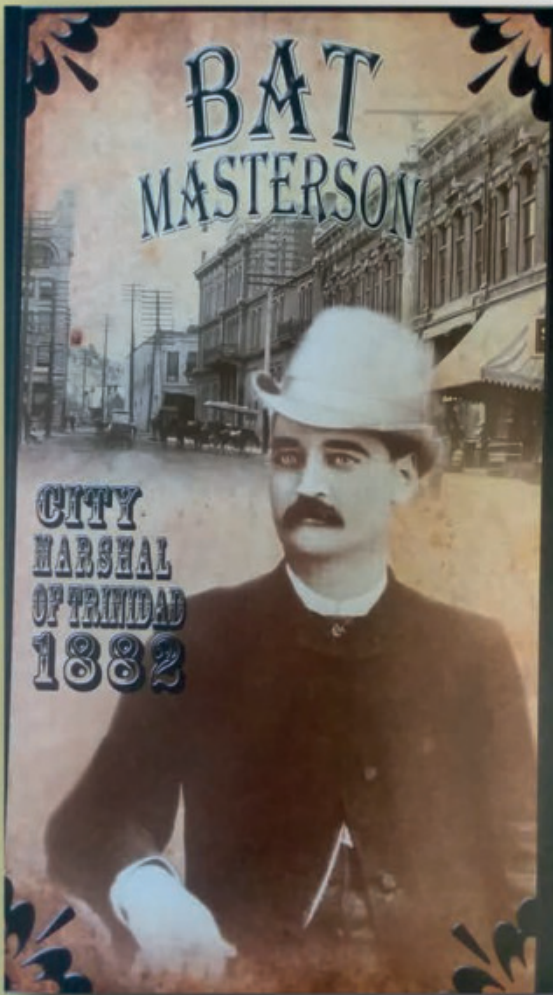
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—Jeff Mariotte

"Bell takes the reader behind the headlines and clichés to reveal the events that created the legend."

—Mort Mortensen

"The research involved in this book is above and beyond anything one could hope for, especially in this era we live in, so soaked with gossip and conjecture posing as scholarship."

—Bob Steinhilber

"Bob Boze Bell has taken the controversial subject of the Apache leader Geronimo to a whole new fast-paced history lesson with detailed historical time lines, historical photos, some never seen before, and maps. This book should have a place in your Old West Library."

—Gay Mathis

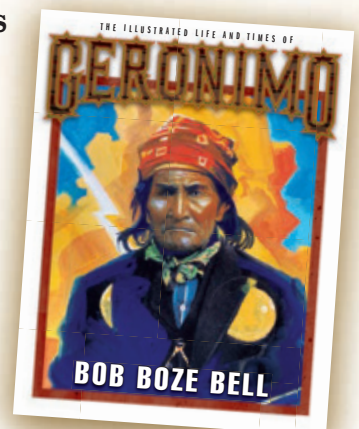
"Loved this book. First, the photos are all great and you get a lot of great history. Second, you get Bob's amazing art. Third, just like all of Bob's books, there is a great sense of humor that shows up in the writing and the art. The book is beautiful, educational and lots of fun."

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After the war, he was appointed Lieutenant Colonel in the Regular Army and was sent west to fight the Indian Wars. On June 25, 1876 while leading the 7th Cavalry Regiment at the Battle of the Little Bighorn in the Montana Territory against a coalition of Native Tribes, he was killed, along with all 5 companies he lead after splitting the regiment into 3 battalions. This action became known as "Custer's Last Stand."

His dramatic end was controversial like the rest of his career and opinions remain deeply divided. Some claim Custer's leadership in battle as reckless or foolhardy. However, he meticulously scouted every battlefield, gauged the enemies weak points and strengths, ascertained the best line of attack and only after he was satisfied was the "Custer Dash" with a Michigan yell focused with complete surprise on the enemy in routing them every time. Custer's bold leadership remains unquestioned, but his legend is partly of his own making through his extensive journalism and perhaps more through the energetic lobbying of his wife Libbie Custer all the rest of her life.

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Following his service in the 6th U.S. Cavalry during the Wounded Knee Campaign of 1890-'91, U.S. Army 2nd Lt. John J. Pershing (far right) was reassigned from Nebraska's Fort Niobrara to South Dakota's Pine Ridge Agency. There, he took command in late January 1891 of four companies, 50 men each, of Oglala Sioux Indian Scouts, including "B" Troop. The scouts' enlistment was only for six months, and Pershing recounted in his memoir, *My Life Before the World War, 1860-1917*: "It was a sad day when their term of enlistment expired and these companies had to be broken up."

— CLARENCE GRANT MORLEDGE, JUNE 30, 1891, COURTESY LIBRARY OF CONGRESS —



True West captures the spirit of the West with authenticity, personality and humor by providing a necessary link from our history to our present.

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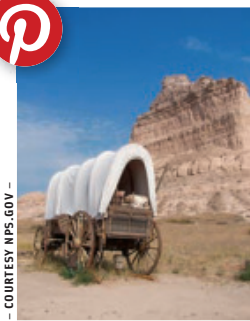
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Scotts Bluff was a landmark for Native people and Western fur trappers, overland travelers, soldiers and settlers. Today, visitors to Scotts Bluff National Monument can learn how the geologic landmark was a beacon for Pony Express riders who followed the North Platte River on their cross-country mail route. Find your next Wild West excursion on our Travel to the Old West board.

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Frank James, dressed in a Confederate uniform (seated), posed with younger brother, Jesse (in light-colored hat), and guerrilla comrade Fletch Taylor in this circa 1867 photograph taken by C.C. Giers of Nashville, Tennessee. For more Old West articles like "The Real Frank James," like us on Facebook!

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- TRUE WEST ARCHIVES -



Bob Boze Bell's Daily Whip Outs this month have been ripe with Pendejos! See more artwork from *True West's* Executive Editor on his blog.

[Blog.TrueWestMagazine.com](https://blog.truewestmagazine.com)



- TRUE WEST ARCHIVES -

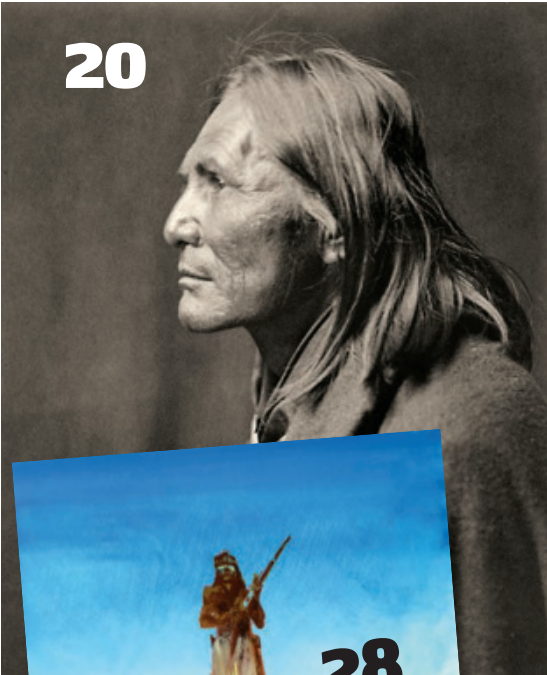
William H. Illingworth captured this photo of Lt. Col. George Armstrong Custer with his Indian scouts, including Bloody Knife (pointing to the map), during the Black Hills Expedition in August 1874. For more historical facts and photos, follow us on Instagram.

[Instagram.com/TWMag](https://www.instagram.com/TWMag)



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Cover Design by Dan Harshberger

— COVER PHOTO COURTESY JOHN LANGELLIER —

Old Vaquero Saying

"In every old photograph lurks an unseen catastrophe ahead."



Quotes

"So you may not always have a comfortable life. And you will not always be able to solve all the world's problems all at once. But don't ever underestimate the impact you can have, because history has shown us that courage can be contagious, and hope can take on a life of its own."

– Michelle Obama

"It often requires more courage to dare to do right than to fear to do wrong."

– Abraham Lincoln

"Learn from yesterday, live for today, hope for tomorrow. The important thing is not to stop questioning."

– Albert Einstein

"Great minds discuss ideas; average minds discuss events; small minds discuss people."

– Eleanor Roosevelt

"All the great things are simple, and many can be expressed in a single word: freedom, justice, honor, duty, mercy, hope."

– Winston Churchill

"Good news in today's world is like a fugitive, treated like a hoodlum and put on the run."

– Bob Dylan

"One useless man is a shame, two is a law firm, and three is a congress."

– John Adams

"I think it wiser, not to keep open the sores of war but to follow the examples of those nations who endeavored to obliterate the marks of civil strife, to commit to oblivion the feelings engendered."

– Robert E. Lee, on Confederate monuments



– COURTESY REPUBLIC PICTURES –

"I knew Slim for several years before he worked with me in the film business, because I had rodeoed about the same time he did. Slim was probably the top clown bull-fighter in the business. You talk to any bull rider back in those days, and he would rather have Slim out in that arena to protect him than anybody in the world, because Slim could handle it."

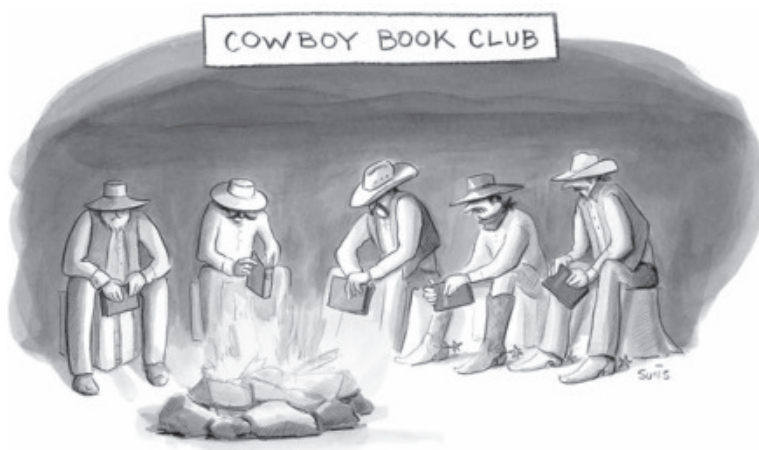
– Rex Allen, on Slim Pickens

"When words become unclear, I shall focus with photographs. When images become inadequate, I shall be content with silence."

– Ansel Adams

"Books and doors are the same thing. You open them, and you go through into another world."

– Mary Schleich



"Y-y-yep."

Say Hey, Alchesay!

A White Mountain Apache finally gets his due.

In this issue, John Langellier casts a long overdue light on one of the true heroes of the Apache Wars (p. 20). John was also instrumental in helping me with my Geronimo book and I applaud his scholarship.

Thanks to a reader of this magazine, Scott Stone, I actually got to meet someone who knew the Apache leader. Fourteen years ago, Scott invited me to meet Arthur Alchesay Guenther, the Lutheran pastor who knew—and was named for—the legendary Apache leader. Alchesay was also his godfather. The Top Secret Writer, better known as Paul Andrew Hutton, and I both got to meet the good pastor, and we were regaled with history and insights that informed us both.

“A highlight of a once-in-a-lifetime adventure on the Apache Trail with Bob Boze Bell was our visit with Pastor Guenther,” remembers Hutton. “Here was a living touchstone into Apache history. Gracious, witty, and extraordinarily kind—he was everything we had hoped for—and more.”

Pastor Guenther passed on April 30, 2012, but his wonderful knowledge of the Apache people will long be remembered by those of us who care about history. And, by the way, it was primarily due to Pastor Guenther’s efforts that the high school in Whiteriver is named Alchesay High School.



John Langellier



The Legacy of Alchesay

Clockwise from top: Myself with Pastor Arthur Alchesay Guenther in his home in Pine, Arizona. He and his father before him spent their lives ministering to the Apaches in the Fort Apache area. Their Lutheran church was in Whiteriver. Paul Andrew Hutton, along with Pastor Guenther’s daughter and me in front of the parsonage (family home) in Whiteriver. A photo of A.A. Guenther with his godfather Alchesay at his christening.

— TRUE WEST ARCHIVES —



For a behind-the-scenes look at running this magazine, check out BBB's daily blog at TWMag.com

OUR READERS REMIND US OF THE VARIABLES AND VAGARIES OF HISTORIC TRUTHS, "WELL-ESTABLISHED" FACTS, HEADLINES AND HISTORICAL PHOTOGRAPHS.

OLD GLORY 48, 44 OR 45 STARS?

The photo "The most sacred holiday" in the June 2020 issue is questionable. The date says May 31, 1897. The flags in the picture show 48 stars. Three states weren't admitted into the Union until 1907 and 1912. Can you explain?

*Roger Alther
NaGardnerville, Nevada*

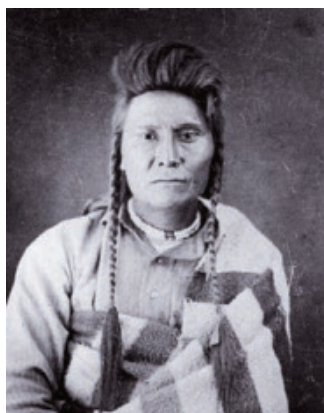
Good eye, but a careful count by our eagle-eye editor (despite not being a math major) shows 44 stars on at least two flags in question (right) and possibly one with 45. Also, the National Park Service's Little Bighorn Battlefield National Monument's digital archives curatorial notes on the image state: "A handwritten note on verso reads: 'Memorial Day Custer Battle Field 1897 N Trull [?] Parrons[?]'. This image was photographed by Mr. Krotzenberg in 1897."

THE ORIGINAL CHIEF JOSEPH PHOTO

I am writing to correct some misinformation in your February/March 2020 issue article on Chief Joseph. On page 28 you indicate that the photograph of Chief Joseph (by O.S. Goff) is his first photographic portrait, which is incorrect. John H. Fouch took the first two photographic portraits of Chief Joseph, as documented by James S. Brust, M.D., in the 1994 spring issue of *Montana the Magazine of Western History*.

*Suzanne Barthelmess
Great-granddaughter of Christian Barthlemess
The 4th and Last Fort Keough Army Post Photographer
Portland, Oregon*

Thank you for sharing this correction. The first photo of Chief Joseph by John Fouch was taken at Fort Keough during Joseph's October 23–30, 1877, imprisonment at the fort.



Chief Joseph by John H. Fouch,
Fort Keough, Montana Territory,
October 1877

— COURTESY SMITHSONIAN INSTITUTION, NAA.
PHOTOLO.R92-39 —



Chief Joseph by O.S. Goff,
Fort Lincoln, Dakota Territory,
November 1877

— COURTESY TRUE WEST ARCHIVES —



FRANK STEWART, BILLY THE KID AND STINKING SPRING

In your "Classic Gunfights" article in the April 2020 issue, you mention Pat Garrett some 30 times in the first three pages, bowing to the self-aggrandizing line promoted by Garrett/Upson in *The Authentic Life of Billy the Kid* book and follow-up books by Siringo, et al. This is not what history records.

Due to our intense study for the last several years of this exact confrontation in preparation for our upcoming (2021) book, *The Chase and Capture of Billy the Kid*, we wanted to correct some errors such as the name Stinking Spring is singular not plural, and Tom O'Falliard should be in fact listed as Tom Falliard.

In contrast to many authors, you did mention Frank Stewart a couple of times. Unfortunately, most accounts discount Stewart's role in the capture [of Billy and the boys at Stinking Spring] and we have uncovered some hitherto overlooked or ignored details such as:

Stewart, in his role of stock detective for the Canadian River Cattleman's Association, was as responsible for the successful capture of Billy as was Pat Garrett. In fact, his role was recognized by contemporary newspaper articles showing how grateful citizens of Las Vegas, New Mexico, showered him with gifts.

Also little known, Stewart was actually an alias for lawman John Green, who was successful in bringing several criminals to justice.

*Kurt House and Roy Young
San Antonio, Texas/Apache, Oklahoma*



But, the question does remain, did the celebrants of the 1897 Memorial Day at Custer Battlefield not have the 1897 flag with 45 stars? The flag was updated to 45 stars in 1896 after Utah joined the Union.

— COURTESY OF THE NATIONAL PARK SERVICE, LITTLE BIGHORN BATTLEFIELD NATIONAL MONUMENT, LIB1_00300_10561 —

BARRISTER OF THE BLACK HILLS

I enjoyed Bob Boze Bell's recent article "Wild Bill Shot Down" (June 2020) I've been working on this cold case for better than a half century. The prosecuting attorney at Jack McCall's Deadwood trial was George May (as opposed to "Mays"). Before the Civil War, May studied law in the Springfield, Illinois, office of Lincoln and Herndon. He earned the friendship of Abraham Lincoln, who put his name before Congress as an associate justice of Dakota Territory. George could not secure the nomination.

Even though Deadwood was in country ceded to the Lakota, and not subject to American law, McCall's trial in the city resulted in acquittal. It was May who trailed Jack to Laramie, causing his arrest by Deputy U.S. Marshal St. Andre Durand Balcombe under territorial law. May then made his way to Yankton to assist in the prosecution for Hickok's murder; he died of typhoid shortly after arriving in Yankton.

May's extreme actions might have been dictated by a desire for justice. It may also have been to control a capital case which might set the precedent of territorial law upon Indian-ceded lands, which *Dakota v. McCall* actually did. The collateral effects provided machinery for registering mining claims and real estate deeds. Shortly after, Congress applied full territorial law in Deadwood. The McCall case was only in effect for a few months.

*Bob Rybolt
Randallstown, MD*

WILL THE REAL DALE EVANS STAND UP?

The caption for the picture of Roy Rogers with several young Republic Studios girls on page 6 of the June 2020 issue says that Dale Evans is standing top row, second from right. That is not Dale Evans. I was a friend of Roy and Dale's for many years and am friends with the family. I only live a few miles from Roy's boyhood home. We have a Roy Rogers festival here every August. I sent a copy of the picture to Roy and Dale's daughter, and she said that doesn't look like Mom.

*Connie Ison
Nashville, Tennessee*



Dale Evans

— COURTESY REPUBLIC PICTURES —

Thank you, Connie. We should have been more fastidious in our photo research. Dale Evans, as you correctly point out, does not appear in the photo below we published of Roy Rogers and the Ranch Girls.



— COURTESY REPUBLIC PICTURES —

BY MARK BOARDMAN

Bullion? What Bullion?

Jesse James missed out on a big score because of semantics.

The James-Younger Gang was moving up in the world on July 21, 1873. For the first time, they were going to rob a train—one with a very rich load, just outside Adair, Iowa.

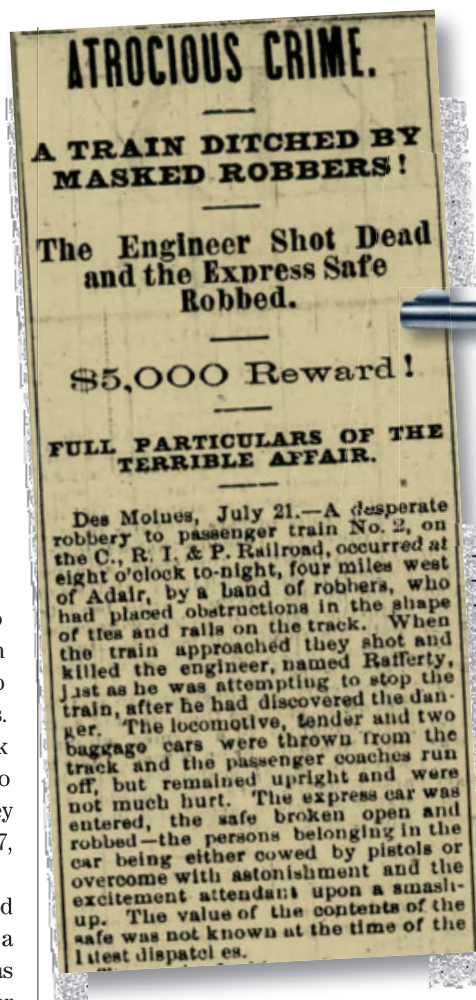
The outlaws took their cues from another train stickup in 1865 near Cincinnati. They dislodged one of the rails before the train went into a sharp curve. The locomotive pitched over, killing the engineer. Other cars either turned over or derailed. The gang—wearing masks—easily took over their target.

At least initially, the job was well planned and went off without a hitch. Two of the men patrolled outside the train. Two others, including Cole Younger, kept an eye on the passengers. And two went into the express car—Jesse and Frank James. Jesse, in a flamboyant move, tore his mask off as he told the express messengers to open the safes and give him the money. They followed directions; the take was \$2,337, much less than Jesse anticipated.

Newspapers earlier in the week had reported that the train carried three and a half tons of gold and silver bullion. It was worth more money than the boys had ever seen, and they wanted it.

But they had no idea what they were looking for.

Jesse kept demanding, “Where’s the bullion? Where’s the bullion?” The express messenger pointed to the gold and silver bars that were underfoot, but the outlaw leader apparently didn’t understand. Seemingly, Jesse James thought “bullion” was coinage, not large, heavy bars. And even when he was shown the riches, he didn’t get it. The gang wasn’t prepared for it



Did Jesse James use this 1873 .44 Merwin & Hulbert revolver made by Hopkins & Allen in the Adair, Iowa, train robbery of July 21, 1873? Probably hard to prove, but what is known is that the robbery and killing of the engineer sparked outraged headlines in newspapers across the country, including the July 25, 1873, edition of the *Muscatine, Iowa, Muscatine Weekly*.

— JESSE JAMES AND JESSE JAMES PISTOL COURTESY LIBRARY OF CONGRESS/CLIPPING FROM NEWSPAPERS.COM —

anyway; they would have needed a large wagon or two to haul away the bullion, not the speedy horses that provided their getaway. Even if they’d had wagons, it would have been hard to pass the distinctive bars at a bank or store.

The outlaws decided not to rob the passengers. And before they left, Jesse expressed sorrow over the death of the engineer. They went to their horses and headed out; the whole event took about 20 minutes.

Within four days, St. Louis Police had identified the robbers, who included Arthur McCoy and George Shepherd. The railroad offered \$5,000 for their capture. Iowa’s governor tossed in \$500 for each bandit. But the outlaws were never caught and tried for the Adair robbery. The outfit, in one form or another, later committed another half dozen train holdups, and most were more successful than their first attempt.

One has to wonder if Jesse James ever realized just what the word “bullion” meant—and what his semantic problem cost him on a summer night in 1873.

COME FACE TO FACE WITH THE WEST'S MOST DEADLY GUNFIGHTER

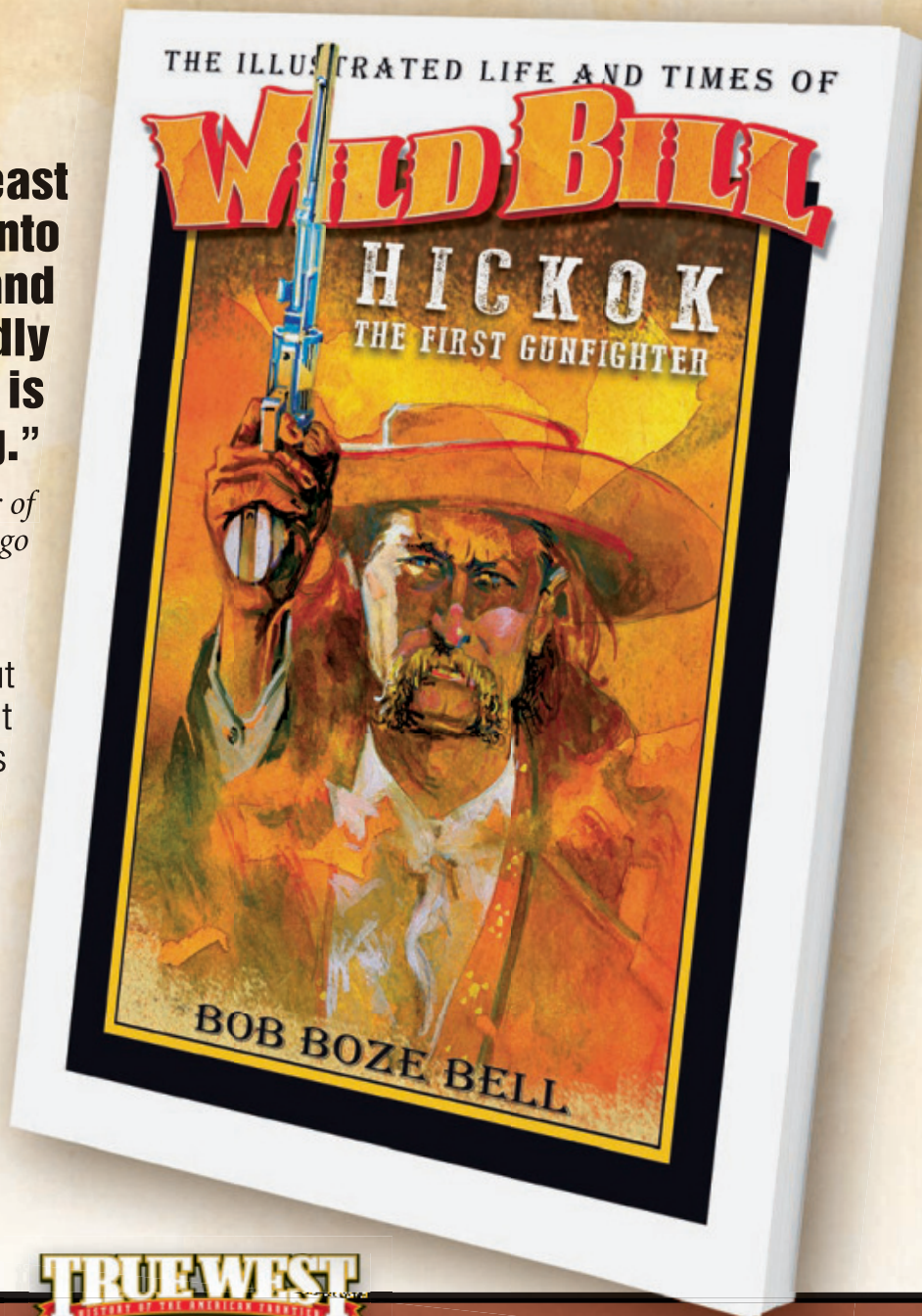
**"A highly-readable feast
that takes one into
unexpected nooks and
crannies; as wildly
entertaining as it is
revealing."**

—John Fusco, Screenwriter of
Young Guns, *Thunderheart*, *Hidalgo*

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—Ted Simons, host of
Horizon on PBS

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BY JANA BOMMERSBACH

Still Riding to Glory

New treasures keep the beloved Pony Express alive.

Golden pieces. That's how Cindy Daffron sees the treasures that find their way to her Pony Express Museum in St. Joseph, Missouri.

She can be sitting in her director's office in the former Pike's Peak Stables that launched the Pony Express on April 3, 1860, and the voice on the phone can say something as hair-on-your-arm-raising as, "Do you know a William Pridham?"

Of course she knew William Pridham—he was one of the 80 skinny teenagers who raced the mail across the West on their fast ponies. Pridham rode throughout most of the Pony Express history, which lasted just 18 months and 23 days, but remains an iconic example of America's "can do" spirit. He went on to work for Wells Fargo for 50 years, rising to assistant superintendent in Los Angeles.

That call from Mrs. Frances Haywood was the golden piece that fell into Daffron's lap one September day in 2018. Mrs. Haywood said she had a canvas-and-leather steamer trunk that once belonged to Pridham. She reported his name was printed on both ends with a sticker inside—"1873, Wells Fargo, San Francisco."

Mrs. Haywood said she'd picked it up years ago at an antique sale and stored it in her barn in Maine. How it had gotten all the way across the country, she didn't know. If

the museum were interested, all she wanted was the \$321 it would cost to ship it.

The excitement is still audible in Daffron's voice as she recounts that story, and then quickly notes this was the second "golden piece" in that month. Just the week before, a woman offered a rolltop desk from the 1870s. "Wow, how can we be so lucky to get two historic things in such a short time?" she says.

Today, Pridham's steamer trunk—cleaned and restored at a cost of \$4,000, thanks to a donor—is proudly displayed and is helping bring history alive to the 40,000-plus visitors who tour the museum every year.

As Daffron has learned, information can also be a "golden piece" to keep history honest and authentic. Like the letter that corrected a big mistake in Pony Express



When touring the Pony Express Museum in St. Joseph, Missouri, visitors will learn about the lives and travails of its riders, including Billy Richardson, Johnny Fry (top right), Charles Cliff and Gus Cliff.

— MUSEUM INTERIOR AND PRIDHAM'S STEAMER TRUNK IMAGES COURTESY THE PONY EXPRESS MUSEUM, ST. JOSEPH, MISSOURI/HISTORIC IMAGE COURTESY TRUE WEST ARCHIVES —

history. As the museum prepared for its 150th anniversary in 2010, it reached out and asked families to tell stories of what happened to those fearless boys who rode their hearts out. That's when Daffron found the mistake.

It has long been declared that the first rider was Bill Richardson. But then here, from Richardson's family, came a letter in which he disavowed that honor. Richardson wrote—and the museum authenticated—that the honor belongs to 19-year-old Johnny Fry.

Daffron says she's just waiting for another piece of treasure to drop in her lap.



Jana Bommersbach has earned recognition as Arizona's Journalist of the Year and won an Emmy and two Lifetime Achievement Awards. She cowrote the Emmy-winning *Outrageous Arizona* and has written three true crime books, a children's book and the historical novel *Cattle Kate*.

In 2018, the Pony Express Museum received a rare addition to its collection—Pony Express rider William Pridham's personal leather-and-canvas steamer trunk, which was restored and is on display at the St. Joseph, Missouri, Museum.

— COURTESY PONY EXPRESS MUSEUM —



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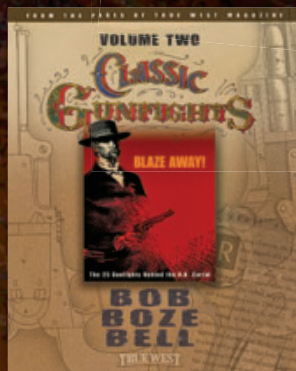
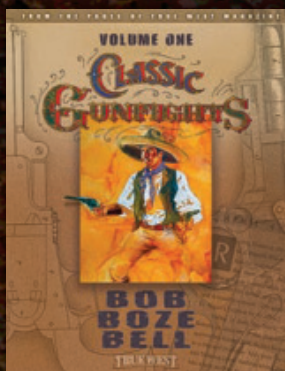
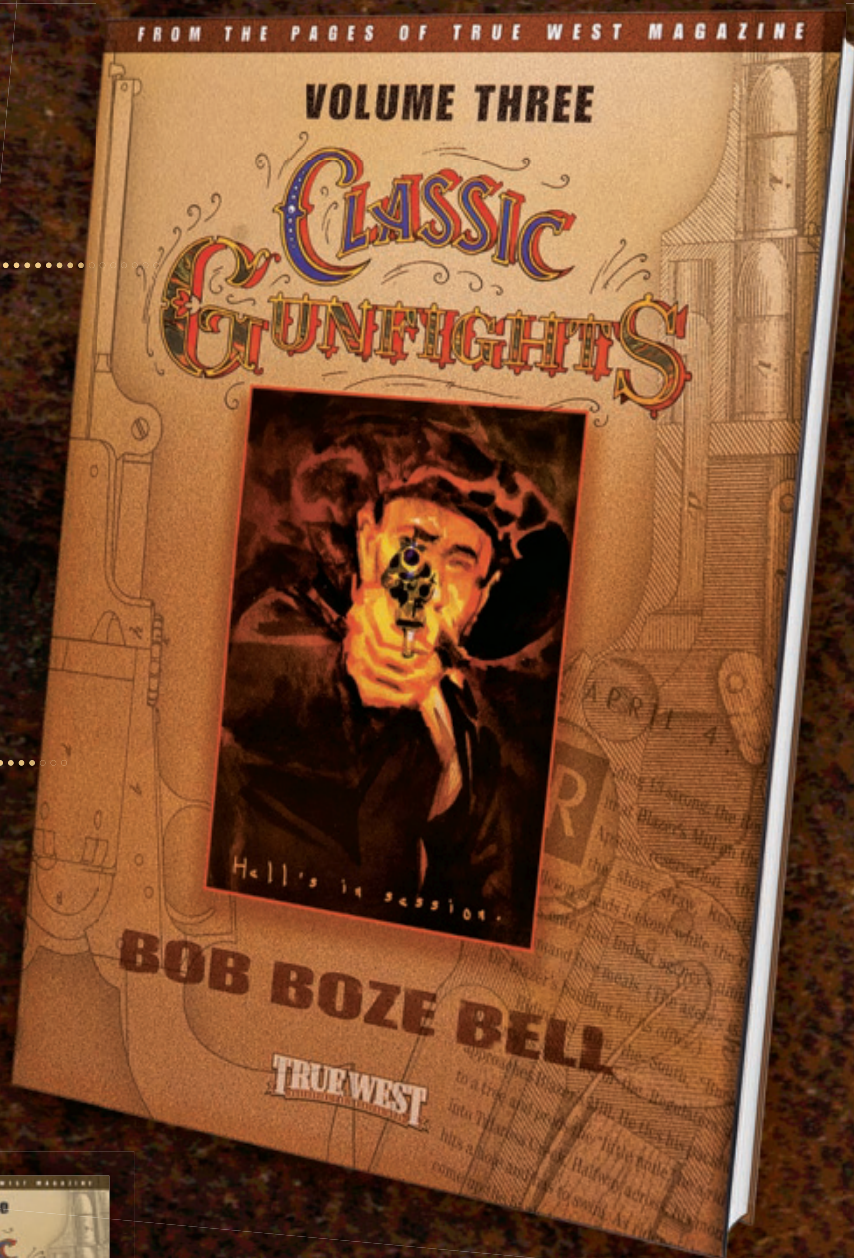
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TRUE WEST
MAGAZINE

BY JOHN LANGELLIER

Legends, Lawmen and Outlaws

The Steve Turner Collection of African Americana brought 182 percent of the pre-sale estimate at Cowan's Auctions.



The portrait by John C.H. Grabill of a black infantryman in a buffalo overcoat, considered one of the auction's most iconic depictions of a buffalo soldier, was among the highest priced lots at \$16,250.

— ALL IMAGES COURTESY OF COWAN'S AUCTION; PRICES INCLUDE BUYER'S PREMIUMS. —

I first learned of Steve Turner's expert eye through his *True West* article "The Racial Frontier" featured in the May 2006 issue. The piece captured my imagination, as did the first of a planned two-part sale by Cowan's, a Hindman Company, held in Chicago on February 20, 2020.

After the auction, Turner, who perhaps is best known for his Los Angeles-based contemporary art gallery, spoke of his passion for blacks of the Old West, stating: "I thoroughly enjoyed building this collection over the last 25 years, and I am gratified that other collectors and institutions found the material significant enough to acquire."

Turner added: "I'm looking forward to the second sale of equally important material later this year." The diverse 316 lot offerings ranged from a 1907 first edition of *The Homeseeker's Guide* for black homesteaders in Indian Territory that sold for \$6,875, to a coveted 1864 California imprint of Abraham Lincoln's *Emancipation Proclamation* that sold for \$12,500.

For those interested in frontier law and order, a cabinet card of the legendary United States Marshal Bass Reeves went on the block, bringing \$12,500. There also was an unusual illustrated invitation to an 1895 Montana hanging for \$5,625. Cowboys and rodeos likewise were represented. For instance, early 20th-century Bill Pickett rodeo snapshots taken in Phoenix, Arizona, and a copy of "Deadwood Dick" Love's autobiography were available at \$1,375 and \$432 respectively, with both lots selling for higher amounts than the estimates, as proved true in many other cases.

Turner displayed a particular passion for military photographs, not the least of which was a circa 1890 John C.H. Grabill cabinet card of a black infantryman wearing a buffalo coat that went for \$16,250, more than double the low estimate. Even more impressive was a circa 1890 Boudoir card of a group of 10th U.S. Cavalrymen and Indians scouts that resulted in the \$3,500-\$5,500 estimate being far below the final gavel price of \$20,000. With this outstanding performance, Part II of the collection, which is expected to be offered in late 2020, should be well worth watching. ✦

John Langellier presently is serving as the principal investigator for a two-year study of the buffalo soldiers and the national parks. In the meantime, his new book, *Scouting with the Buffalo Soldiers: Lieutenant Powhatan Clarke, Frederic Remington, and the 10th U.S. Cavalry in the Southwest*, will be released later this year by the University of North Texas Press.

BY JOHN LANGELLIER

A MAN FOR ALL SEASONS

ALCHESAY OF THE PEOPLE OF THE WHITE MOUNTAINS (DZIL ŁIGAI SI'ÁN N'DEE)

*"He was "a perfect Adonis in figure,
a mass of muscle and sinew, of
wonderful courage, great sagacity,
and as faithful as an Irish hound."*

—Captain John Bourke, Third U.S. Cavalry

Captain John Bourke, a Medal of Honor recipient for "gallantry in action" during the Civil War Battle of Stones River, Tennessee, recognized a fellow fighting man when he described the Sierra Apache Alchesay, also known by other names including Tsáj ("Swollen One"). And Bourke claimed this impressive young man was a marvel of "physical endurance and manly beauty."

Related to the venerable Chief Pedro (Eskeh-yan-ilt-klindn, "Angry He Shakes Something"), Alchesay began life around 1850 on the upper north fork of Carrizo Creek in north central Arizona. He grew up among the *tac tci dn* (red rock strata) clan in the Cibecue Creek Valley near the town of today's Whiteriver. Little is known of his formative years, but he undoubtedly learned the survival skills of hunting, tracking and warfare. Mastery of this Apache male trinity served him well after 1871, when Lt. Col. George Crook assumed command of the Department of Arizona.

After centuries of conflict, first with the Spaniards, then the Mexicans and, finally, the white American settlers, the Apaches faced a determined enemy in the United States Army. At first, they held their own, but with Crook's arrival, the tide began to turn.

Crook viewed the Apaches as tenacious "tigers" who could only be brought to bay by unconventional means

including the employment of Indian scouts. He maintained that to "polish a diamond" one had to resort to "diamond dust." For this reason, he soon enlisted 44 Apache men from the White Mountain, Aravaipa and Cibecue bands as key components in his operational plan. These men, he contended, "understand thoroughly what is expected of them, and know best how to do their work.... Their best quality is their individuality."

Among these enlistees were Pedro, Miguel, Diablo, Alchesay, Petone, Machol, Blanquet, Chiquito and Nochay-del-Klinne, known to the whites as "Bobby Deklinny." Bobby subsequently left scouting to become a religious healer, his beliefs eventually stirring up unrest that ended in the tragic Battle of Cibecue.

This clash, however, was nearly a half dozen years in the future. For the present, Alchesay and his fellow scouts, commanded by 23rd U.S. Infantry Capt. George M. Randall with civilian scout Corydon Cooley, who was related to Alchesay through marriage, deployed alongside cavalymen with a vengeance. During the winter of 1872 and 1873, Randall's strike force combed the countryside.

On March 27, 1873, their efforts produced results. At dawn, horse soldiers and scouts struck an enemy rancheria at Turret Mountain, taking the inhabitants by surprise. A short, sharp exchange ended with many of the villagers dead, some of whom even hurled themselves off the cliff to avoid capture. In fact, only 15 survived to be taken as prisoners.

Just under a month later, on April 25, 1873, Randall's contingent fell upon another band, one led by Delchay, whom Crook dubbed "The Liar." After locating Delchay's



During 1906, Edward S. Curtis found Alchesay a worthy subject for his considerable skills with the camera.

— COURTESY LIBRARY OF CONGRESS —

X1914-06

Some sources say Chief Pedro (Eskeh-yan-ilt-klindn) was Alchesay's father. One biographer claimed this venerable leader of the red rock strata clan of the White Mountain Apaches was his uncle. In either case, blood ties probably enhanced Alchesay's status among his people.

— COURTESY NARA, NO. 519781 —



Soon after reporting to Arizona, George Crook enlisted scores of Apache scouts commanded by white officers from the 23rd Infantry and 5th Cavalry, many of whom appear in the back of this photograph taken around 1872.

Alchesay stands in the front row, fourth from the left, attired in a showy cast-off U.S. Army officer's frock coat as a mark of distinction even at this early stage of his life.

— ALL PHOTOGRAPHS COURTESY THE AUTHOR'S COLLECTION UNLESS OTHERWISE NOTED —



In the early 1870s, Alchesay (in an officer's frock coat) posed with fellow Apache scouts and white frontiersman Corydon Cooley, to whom he was related through marriage. Cooley's two wives were Pedro's daughters.

— COURTESY NAVAJO COUNTY LIBRARY —

camp near the headwaters of Canyon Creek, it took Randall only a few shots to convince the surrounded men, women and children to give up rather than suffer the fate of the unfortunate Turret Mountain group. They reluctantly marched off to Camp Apache.

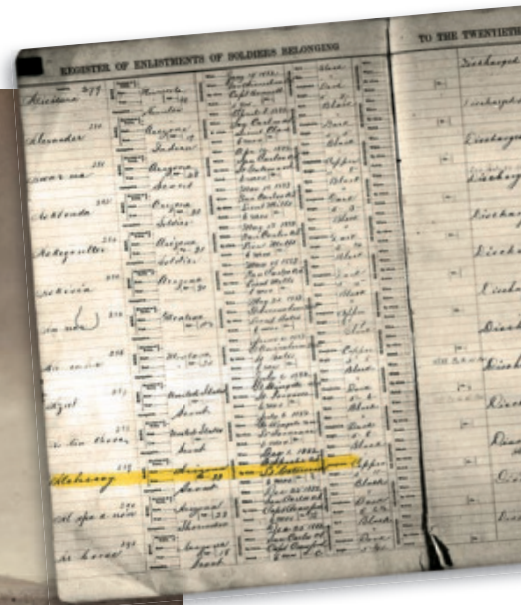
Crook enthusiastically wrote his superiors about the role played by the scouts. On June 30, 1873, he sought Medals of Honor for 10 of them. More than two years passed before the War Department responded in the affirmative. Alchesay was among this prestigious cadre, all of whom had been cited for "gallant conduct during the different campaigns against and engagements with the Apaches during the winter of 1872-1873."

Bravery does not always coincide with perfect conduct, as the actions of Medal of

Honor-holder Alchesay attested. A day after his second of many enlistments, the now veteran scout decided he had business elsewhere. He disappeared until September of 1873. Although he was listed as a deserter during his months of absence, Alchesay's voluntary surrender brought no punitive actions. In line with Crook's rather paternalistic views, the general recommended "leniency for minor offenses committed by Indians." Word came from departmental headquarters that Alchesay was to be "restored to duty, without trial, to serve out his enlistment as a private." This incidence of AWOL did not mar Alchesay's military prospects because he was appointed to a sergeant even after his unauthorized absence from duty.

Indeed, when under Crook's 1873 orders that each soul residing on the reservations be assigned an individual tag with a letter and number identifying their band and themselves, Pedro's people were designated as Band A. Alchesay received tag A1. Clearly, government officials acknowledged his important status at this early stage.

Nevertheless, as with many confined to the reservation, there were peaks and valleys for Alchesay, but he managed to stay relatively aloof of serious problems for several years after he left the scouts. That proved true until 1881, when former fellow scout Noch-ay-del-Klinne shared his vision of a world without whites. He preached the resurrection of Apache dead who, along with the living, would drive out the white



This page from the U.S. Army Register of Enlistments for December 1882 carries Alchesay on the rolls as evidence of one of many stints he spent as a scout including as a sergeant.

Fort Apache c.1880 was a familiar haunt to Alchesay and his fellow White Mountain scouts.

– TIMOTHY O’SULLIVAN, COURTESY NYPL DIGITAL COLLECTIONS –

invaders. His teachings, somewhat akin to the Ghost Dance at Pine Ridge in 1890-91, a decade later, fomented fears of an outbreak at the San Carlos Agency.

Whether true, or not, Crook's replacement in Arizona ordered Col. Eugene A. Carr at Fort Apache to send elements of the Sixth U.S. Cavalry with the express purpose of either capturing or killing the prophesizing holy man. Carr obeyed, taking Noch-ay-del-Klinne into custody. This arrest provoked a violent backlash. A number of Apaches attacked Carr's column as they headed back to the post. During the firefight some of the scouts went over to the Apache side. When the fighting ceased, six of Carr's men were dead, as was Noch-ay-del-Klinne and an unknown number of his supporters.

Returning to Fort Apache on August 13, 1881, the garrison withstood a brief siege before reinforcements arrived. In the



aftermath, the U.S. government reacted by looking for ringleaders related to the outbreak and actions that took place in its wake. This resulted in Alchesay's arrest, and the execution of three scouts, along with the imprisonment of a few others—a state of affairs which lasted for several months. Finally, the October 24, 1882 edition of Tucson's *Arizona Star* reported the findings

Alchesay in the front row and to the far right was present with several other American Indian Medal of Honor recipients in this amazing snapshot of a special moment in time. George Crook wearing a sun helmet stands in the rear row.

— COURTESY JEREMY ROWE —

In this early 1880s group portrait of Apache scouts, Alchesay appears to the right of the unit's commander, Lieutenant Charles Gatewood (wearing large planter's style hat).



of a federal grand jury condemning conditions at San Carlos and the treatment of Alchesay and 10 of his fellow prisoners “who were held in confinement” by the Indian agent “for a period of fourteen months without even presenting a charge against them.”

Their release followed. Alchesay was back on the reservation after George Crook, now a brigadier general, again held the reins of the Department of Arizona.

Making his fact-finding rounds, Crook included Fort Apache, where he conferred with Alchesay and scores of others. The onetime scout and Pedro both questioned why military authority on the reservation had given way to civilians from the Bureau of

Indian Affairs. This change eventually ignited a powder keg of distrust and violence because of the supposed mismanagement and duplicity of the Indian agents and their cavalier approach to whites encroaching on the reservation.

Airing his grievances along with those of many gathered there, Alchesay was content to again throw in his lot with Crook and the Army. In 1883, when the general headed into the wilds of the Sierra Madre in Mexico, Alchesay rode with the punitive expedition seeking Chirachua Apaches accused of constant raids on both sides of the border. Again, John Bourke noted Alchesay among those Indians who were “all tried and true men, experienced in warfare and devoted to the General whose standard they followed...”

Once more, in 1885, Alchesay joined Crook for his foray against Geronimo. After months of rugged campaigning, Geronimo agreed to meet with Crook. By March 22, 1885, the general dispatched Alchesay and a handful of scouts in advance to the designated meeting place,

where after his arrival he assigned another mission. Alchesay and Ka-en-ten-na, a onetime so-called “bronco” Apache who had opposed Crook in 1883, to “make talk” with several of the prominent men among the Chiricahuas. They were to speak for peace and abandonment of Geronimo if he persisted in fighting.

The next day, Crook met with these headmen along with Geronimo. One of them, Chief Chihuahua, concluded his long diatribe with the words: “I think a great deal of Alchise and Ka-en-ten-na; they think a



Despite the photographer's title of “Apache Bucks Drinking,” Alchesay (center) and his fellow White Mountain men are sober and dignified.



Once again, Alchesay (middle row, second from the left) stands out, accompanied here by his son and fellow White Mountain Apaches in this circa 1890 studio portrait.

great deal of me.” Then he expressed a wish that they could end the war and exist as friends and in brotherhood.

In due course, Geronimo had his say to Crook, ending with “I surrender myself to you.... I want now to let Alchisay and Ka-en-ten-na to speak a few words.” The latter spokesperson indicated that Alchesay would represent both of them, which he did succinctly. He urged Crook to hold no “bad feelings” toward his former foes. He indicated that they all wanted the general “to be in charge of us and no one else, you know me well; I have never told a lie, nor have you ever told me a lie, and now I tell you that these Chiricahua really want to do what is right and live at peace.”

Regrettably, while Alchesay’s words rang true, Geronimo and a small number of holdouts reneged on the desire to halt hostilities. They bolted, most probably to Alchesay’s chagrin. He had pledged his honor on their behalf; something he took most seriously. Not until September 1886 did the bloodshed end after a conference with Geronimo at Skelton Canyon.

Having served faithfully, Alchesay left the scouts. He took up ranching near the north fork of the White River. During the decades that followed, he made several trips to

Washington, DC, to meet with presidents and other officials as a champion for the rights of his people. He also advocated education and he converted to Christianity. In the process, he developed a staunch friendship with the Reverend Edgar Gunther and his family at the nearby Lutheran mission.

Toward the end of Alchesay’s remarkable existence of nearly eight decades, the *Holbrook News* for October 20, 1922 observed: “Alchesay is an old man and has

Das-Luca, Skro-Kit (aka Alchesay) and Shus-El-Day all wield U.S. Army Springfield carbines typically issued to White Mountain Apache scouts along with their longer rifle versions.

— COURTESY LIBRARY OF CONGRESS —



Brigadier General George Crook astride his mule "Apache" is flanked by intrepid scouts Dutchy on the left and Alchesay on the right in this iconic image.



seen great changes during his life time." The article added: "He is a man of remarkable character and it is seldom you find one who can speak with equal sententiousness, be the[y] white or red. Asked once years ago what he thought of the rough country around Fort Apache, he said: 'Well. God made the country, so it's all right but

if the white man had made it, we would never have forgiven him.'"

Alchesay died on August 6, 1928. A headstone in the White River Cemetery on the Fort Apache Reservation bearing the image of a Medal of Honor marks the grave of this remarkable role model. Arguably, the more fitting tribute than the one

attesting to his valor, is the high school that bears his name. His passion for education, untiring efforts to benefit his people and willingness to adapt bespeak an extraordinary man for all seasons.



John Langellier's numerous publications include *American Indians in the U.S. Army Forces, 1866-1945*.



Alchesay (center), John Dazan and other Apache cattlemen are saddled up and ready to ride. Alchesay's nonchalant posture indicates an accomplished horseman.

— COURTESY ARIZONA HISTORICAL SOCIETY —



With the days of grueling campaigning long behind him, Alchesay could enjoy leisure in summer camp with his family.



Although aged considerably, Alchesay retained the presence of a leader and elder whose wise council and efforts to better the lot of his people during many difficult times earned him much deserved respect.

- COURTESY JEREMY ROWE -

Alchesay and his neighbor John Dazan adapted to raising livestock as a major source of providing for their families. The old days of raiding and hunting were no more.

- COURTESY ARIZONA HISTORICAL SOCIETY -



Alchesay, who made many changes from a hunter-warrior to a rancher, appears here much like a cowboy in his hat and scarf.

BY TRUE WEST'S EDITORS

PHANTOM OF THE DESERT

THE APACHE KID IS AS ELUSIVE IN DEATH AS HE WAS IN LIFE.

As lawmen, historians and treasure-hunters have chased the spectral life of the Apache Kid from Mexico's Sierra Madre to the U.S. National Archives the past 130 years, the elusive outlaw and former Army scout's life story has grown in reputation and notoriety. Many of the details of his final years living in Mexico and raiding in Arizona remain unknown, although his final days and demise, according to Lynda A. Sánchez in her February 2019 *True West* article, "The Final Nail in the Apache Kid's Coffin," took place in November 1900 in a fight with Mormon settlers in Chihuahua, Mexico.

One of the items that historians have used to possibly identify The Kid was a pair of "French" field glasses, which he famously was known to carry. An Apache scout wearing a set of field glasses was identified as the Apache Kid by C.S. Fly or Mollie Fly on the reverse of a photograph taken in Sonora, Mexico, prior to Geronimo's surrender in March 1886. As historian Phyllis de la Garza says in her biography *The Apache Kid* "...at some point in his scouting career Kid began carrying binoculars on a long shoulder strap."

Searching for and correctly identifying images of rarely photographed Old West men and women through closely kept personal possessions can be a key factor in determining provenance for Western

"The Kid was a dark folk hero, a celebrated outlaw. He was at large in Mexico, living off the land, raiding when he felt like it. It was the Old Apache way."

—Neil Goodwin, as quoted by Paul Andrew Hutton
in *The Apache Wars*



— BOB BOZE BELL —

historians and photographers. This is also why historians have for decades debated the exact number of existing photos of the Apache Kid and have sought to identify new and confirmed photographs of the elusive outlaw.

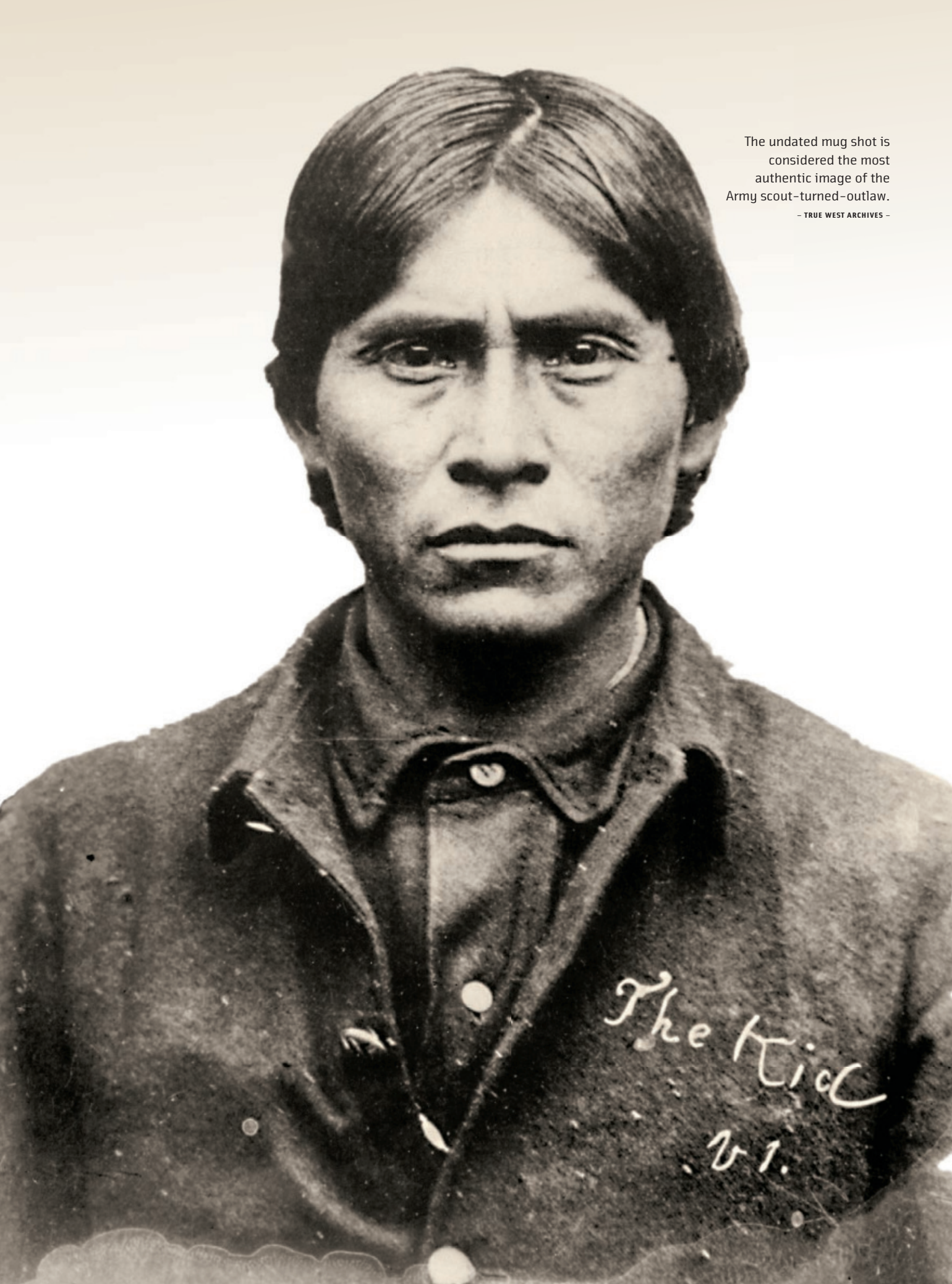
So how many actual photos of the Apache Kid exist?

First, historians generally agree that there are at least two known photographs of Kid: a prison mug shot printed on a cabinet card and a group shot of prisoners known famously as "Apache Kid and His Red Devils in 1882 [sic] Kid is 2nd from right standing."

Second, historians, referencing the verso annotation on the aforementioned C.S. Fly photo of Kid and two other Apache scouts standing amid wickiups in Sonora (*Three Shot of Apache Men Near Geronimo's Camp*), have identified one cropped photo—with Kid in the shot—and two other photos of Apache scouts Fly took while accompanying Gen. George Crook in March 1886. An Apache scout with binoculars, the well-known possession of the Apache Kid, is pictured.

The sixth photo in question is a rare October/November 1889 image of five incarcerated prisoners at the Gila County Courthouse in Globe, Arizona Territory. *The Apache Wars* author Paul Andrew Hutton owns the photograph, which he published in his book, with the confidence that Western historian John Langellier had correctly identified the Apache Kid as one of the five men in the photo.

A seventh image, an Arizona courtroom photograph of 11 men, possibly taken during or after Kid's October-November 1889 trial in Globe, may include the Apache outlaw,



The undated mug shot is
considered the most
authentic image of the
Army scout-turned-outlaw.

- TRUE WEST ARCHIVES -

*The Kid
v.1.*

THE C.S. FLY PHOTOS



The Apache Kid had served as an Army scout before becoming the most sought-after renegade outlaw in Arizona Territory in the 1880s and 1890s. The verso of the cabinet card, once held in the Robert G. McCubbin Collection, has written in ink: "Scene near Geronimos camp before the surrender. Sonora Mexico." Stamped on verso: "Fly's Gallery / Tombstone, Ariz. / C.S. Fly Proprietor. Slim Jim (left), Apache Kid (center)." The March 1886 C.S. Fly photo of the Kid is blown up from the original (left) and clearly shows the scout wearing a pair of "French" field glasses, which historians point to as a key personal effect in identifying the scout-renegade. Alternatively, Kid historian Phyllis de la Garza believes that the Kid was joined in the photo by fellow Apache Scouts Massai (bottom, left) and Rowdy (bottom, right). The author of the notes on the photo is unknown.

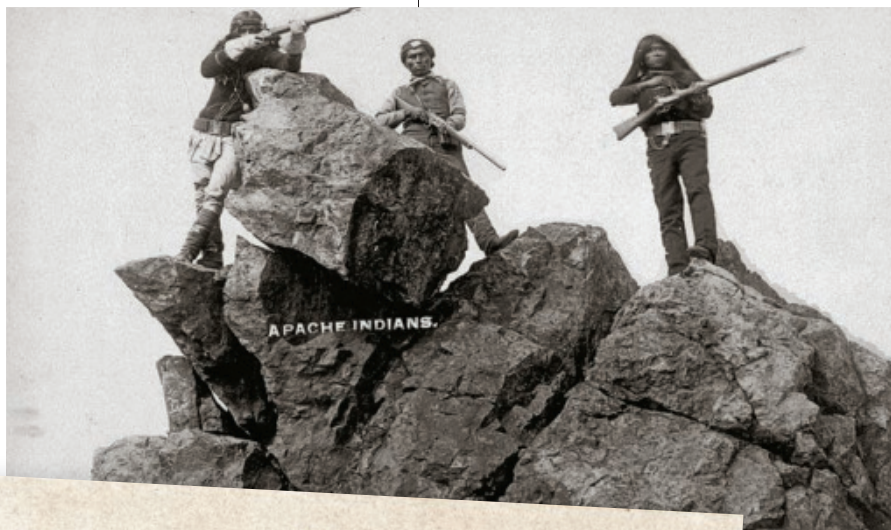
— TRUE WEST ARCHIVES —



according to Kid historian de la Garza. The image, published in Dean Smith's *Arizona Highways Album; The Road to Statehood 1912* (Phoenix, Arizona: Arizona Highways, 1987), is credited to the McLaughlin Collection, the once-famous photo library of Phoenix photographers Herb and Dorothy McLaughlin. I worked with Dorothy when I was a member of the *Arizona Highways* staff in the 1990s. She and her late-husband had a catalog of 100,000 historical and modern images that is now curated by Arizona State University's Greater Arizona Archives department.

An eighth possible image of Kid, which *True West* published in July 2019 as an illustration in Frank W. Puncer's article, "Edgar Rice Burroughs Hunted the Apache Kid," has been at the center of swirling controversy since its publication.

In our final review before publication, we received an email, supported by three veteran Southwestern historians, that the Kid (on the right end, wearing a campaign hat) was one of the 12 Apache scouts photographed on the parade grounds at an unnamed fort in New Mexico Territory in 1881. Little did we know the reaction the photo would receive



Does this photo contain an image of the Apache Kid? Comparing it to the other two C.S. Fly photos, may show that the scout is holding his rifle and wearing his binoculars while standing in the middle with the fellow Apache scouts—possibly Slim Jim or Massai to the right—seen in two other March 1886 C.S. Fly photos.

— COURTESY ABE HAYS COLLECTION —



C.S. Fly made this photo of posed Apache scouts and Army soldiers while accompanying General Crook in March 1886. According to historian Phyllis de la Garza, Apache scout Massai sits upper left with a rifle across his knees; Rowdy can be seen in the back right sitting on the rock outcropping next to the soldier; and the Apache Kid leans against the rock in the lower right. If the annotation on the back of the photo labeled *Three Shot of Apache Men Near Geronimo's Camp* is correct, the scout on the left is Slim Jim and the Apache scout in the back on the right remains unknown.

— TRUE WEST ARCHIVES —

from our readers, including biographer Phyllis de la Garza and Western historian and frontier Army uniform and weapon expert, John Langellier.

Langellier, who writes *True West's* "Collecting the West" column, wrote us and stated emphatically that the photo was "taken sometime after 1885, given that the new five-button blouse and the canvas leggings worn by a few of the scouts were not issued before that time. Also, the figure on the far right appears to be Cut Mouth Mose, and to his right, the Yavapai Medal of Honor recipient, Rowdy."

To Langellier's response de la Garza answered:

"As for Kid, I am quite positive that is him in the scout lineup. He was 1st sergeant of the scouts and they always stood at the right side in photos. He was tall, and regularly dressed in white man's garb, etc. Unless he has a definite photo of a scout named Cut Mouth Mose to compare with the Kid's pictures, I will not believe this is anybody but Kid."

De la Garza's answer elicited this detailed response from Dr. Langellier:

"I highly respect Ms. de la Garza, but the photo from NARA has been misidentified as Fort Wingate by many authors, when it is, in fact, Fort Apache. I have included the correct citation from

NARA's Signal Corps collection (*Apache FtApache*, NARA No. 1892111SC87797) as well as an AHS image of Rowdy seated with his Medal of Honor and Cut Mouth Mose (who variously served as a sergeant and first sergeant during his enlistments) standing to Rowdy's left. This was after Rowdy had been awarded the Medal of Honor for pursuit of the Apache Kid's followers under James Watson and Powhatan Clarke of the 10th Cavalry, which, as you know, is the topic of my newest book.

"There is also another issue. The man identified as the Kid wears regulation leggings which were adopted in April 22,



1887, and not procured and available for purchase by soldiers until many months later (no earlier than late June), making it impossible for the Kid to wear these. As Ms. de la Garza knows, the incident that ended the Kid's days as a scout took place in May of 1887, and by June he was standing court martial. Thus, he could not appear in a photo with other scouts wearing this specific pattern of leggings which I discuss in *More Army Blue*, based on original U.S. Army quartermaster records."



In the July 2019 issue of *True West*, the scout wearing the hat on the far right was identified as the Apache Kid. According to Western frontier military historian John Langellier, it cannot be the Apache Kid for two reasons: one, the photo was taken at Fort Apache, Arizona Territory, not Fort Wingate, New Mexico Territory; and second, the leggings the Apache scout is wearing were not available to soldiers until late June 1887, well after the Apache Kid had become a fugitive.

— TRUE WEST ARCHIVES —





In *The Apache Wars*, author Paul Andrew Hutton, a University of New Mexico professor, published a rare photo of five prisoners in Globe, Arizona Territory.

According to historian John Langellier, the Apache Kid is in the rear on the right, wearing a neckerchief.

— COURTESY PAUL ANDREW HUTTON —

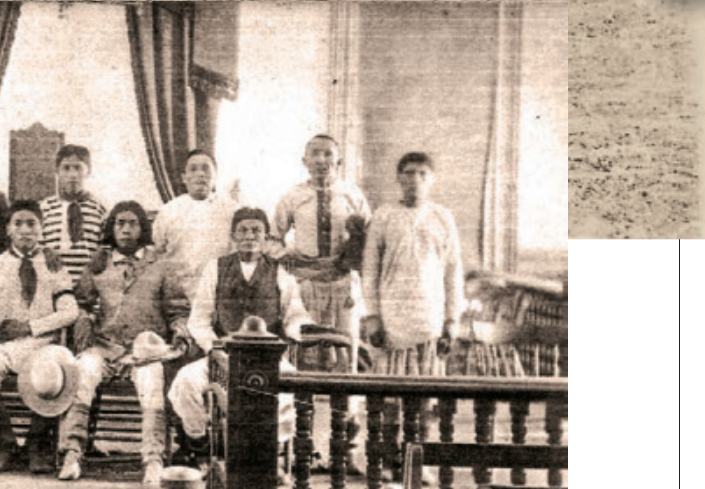


“APACHE KID AND HIS RED DEVILS”

The prisoners were photographed prior to their bold escape.

After a group of Apache defendants was found guilty in a Gila County district courtroom on October 30, 1889, they were photographed in Globe (above) before they departed by stagecoach for the Yuma Territorial Prison on November 1. Note that the Apache Kid (standing, second from right) is still wearing his brass reservation tag on his left breast pocket, as well as the incorrect date and caption ribbon attached to the photo many years after the fact. When the Apaches got out of the stage near Ripsey Wash, Bach-e-on-al (front row, center, indicted under the name Pash-ten-tah) allegedly slipped free of his handcuffs. He and El-cahn (standing, far left) overpowered Gila County Sheriff Glenn Reynolds as another two Apaches attack hired guard William “Hunkydory” Holmes, who reportedly died of a heart attack before being shot. Hos-cal-te and Sayes (standing, second and third from left) were later recaptured and died in prison. Not shown in the photograph is prisoner Jesus Avott, sentenced to one year in prison for selling a friend’s horse for \$50.

— TRUE WEST ARCHIVES —



According to historian Phyllis de la Garza, this photo from the McLaughlin Collection, showing Indian prisoners in an Arizona Territorial courthouse, was taken in Globe in late October 1889, the week the Kid was tried, convicted and sentenced to Yuma Territorial Prison for the attempted murder of Al Sieber. She believes the Apache Kid is the second man from the left in the back row.

— TRUE WEST ARCHIVES —

BY STUART ROSEBROOK

An Artist with a Lens — and Eye — for History

Frank A. Rinehart's American Indian portraits from the Omaha World's Fair of 1898 are timeless.

"...never before were so many representatives of tribes and nations called together."

—*Omaha Daily Bee*, August 5, 1898

Nearly 125 years ago, an intrepid Omaha, Nebraska, photographer named Frank A. Rinehart set up a temporary studio at the Trans-Mississippi and International Exposition, aka the Omaha World's Fair. Rinehart, the official photographer of the fair, could not have anticipated the long-term implications of the opportunity he was given: a contract to photograph the 500 American Indian people from 35 tribes attending the exposition's Indian Congress. Like other artists before him, from George Catlin to Edward S. Curtis, Rinehart (who had apprenticed with photographer William Henry Jackson) worked zealously, but unlike most of his peers and predecessors, the 37-year-old did not have to travel all over the West to capture these poignant images. With his assistant, Adolph Muhr, Rinehart created a timeless collection of more than 500 photos: portraits, groups and shots of fair events, including the camp life of the American Indian people participating in the fair. As Rinehart biographer Royal Sutton reflected in *The Face of Courage: The Rinehart Collection of Indian Photographs*, "Rinehart worked to show the Indian



Black Foot, Standing Bear and Big Eagle posed for Rinehart in the Sioux Indian Village at the exposition. Tribes were encouraged to build temporary villages with traditional living quarters, such as the Sioux buffalo-hide teepees.

— COURTESY DIGITAL COMMONWEALTH, MASSACHUSETTS COLLECTION ONLINE —

photographically with dignity, honor and character. Rinehart's skill removes the Indian from a subject of curiosity—an exhibit—a freak, to human being with feeling and personality."

The following selection of these important portraits and group shots are but a fraction of Rinehart's catalogue preserved in archives today. The primary Rinehart collection of 500 glass-plate negatives resides in the archives at Haskell Indian Nations University. Additional Rinehart and Muhr portraits and photographs are curated by several libraries across the United States, including the University of Nebraska-Lincoln, the Library of Congress, the New York Public Library, Yale University's Beinecke Library, the Smithsonian Institution and the Digital Commonwealth Collection of Massachusetts. For this photo essay, all images are reproduced from public-domain images.

Editor's Note:

For readers interested in learning more about Frank A. Rinehart, I recommend the following books and internet sources: *Beyond the Reach of Time and Change: Native American Reflections on the Frank A. Rinehart Photograph Collection*, edited by Simon J. Ortiz (University of Arizona Press, 2004); *The Face of Courage: The Rinehart Collection of Indian Photographs*, introduction by Royal Sutton (Old Army Press, 1972; out-of-print); and "Trans-Mississippi & International Exposition," *Trans-Mississippi.UNL.edu*. Photo captions are modeled on Rinehart's original notes that accompanied each original photo. All photos by Frank A. Rinehart, unless otherwise noted.





Over two million people attended the Trans-Mississippi and International Exposition of 1898, built on 184 acres on the north side of Omaha, Nebraska, adjacent to the Missouri River. Omaha's city boosters, inspired by Chicago's 1893 World Columbian Exposition, designed its Grand Court as an homage to the classic architecture of Chicago's White City fairgrounds, named for its stunning white buildings, and quickly earned the exposition grounds the nickname New White City.

— COURTESY SMITHSONIAN INSTITUTION, NO. 2574825939 —

More than 545 American Indians, representing 35 tribes, took part in the Indian Congress at the exposition, participating in mock battles, arts-and-crafts demonstrations and the Indian Congress Parade (below) on August 4, 1898. According to the August 5, 1898, *Kansas City Journal*, "One of the largest crowds that has attended the trans-Mississippi exposition since the opening two months ago, witnessed the inauguration of the United States government Indian Congress to-day."

— ADOLPH F. MUHR, COURTESY LIBRARY OF CONGRESS —



Copyright 1898

REVIEW OF INDIAN CONGRESS

FAIRBANKS, OMAHA



Sauk Indian Family
 – COURTESY LIBRARY OF CONGRESS –

Henry Wilson and Wife, Mojave Apache
 – COURTESY DIGITAL COMMONWEALTH, MASSACHUSETTS COLLECTION ONLINE –



In Summer, Kiowa
 – COURTESY DIGITAL COMMONWEALTH, MASSACHUSETTS
 COLLECTION ONLINE –

Ahahe and Child, Wichita
 – COURTESY DIGITAL COMMONWEALTH, MASSACHUSETTS
 COLLECTION ONLINE –





GOES TO WAR

CHIEF HOLLOW HORN BEAR

Chief Goes To War and
Chief Hollow Horn Bear, Sioux

— COURTESY DIGITAL COMMONWEALTH, MASSACHUSETTS
COLLECTION ONLINE —



Chief Push-E-To-Neke-Qua,
Chief Joe Tyson, Fox Tribe of Iowa

— COURTESY DIGITAL COMMONWEALTH,
MASSACHUSETTS COLLECTION ONLINE —



Brushing Against and
Little Squint Eyes,
San Carlos Apache

— COURTESY DIGITAL COMMONWEALTH,
MASSACHUSETTS COLLECTION ONLINE —



Chief American Horse, Sioux



Chief Wolf Robe, Cheyenne



Peatwy Tuck, Sac and Fox



Chief Mountain, Blackfoot



Pedro Cajete, Pueblo

Vapere, Maricopa



Songlike, Pueblo



Three Fingers, Cheyenne

Six Toes, Kiowa



Freckled Face, Arapaho



Chief Grant Richards, Tonkawa



Gentle Bird, Flathead



White Buffalo, Cheyenne



Yellow Magpie, Arapaho



Naiche, Chiricahua Apache



Afraid of Eagle, Sioux



Antoine Moise, Flathead



Yellow Feather, Maricopa

Chief Red Cloud,
Oglala Lakota Sioux

Oglala Chief Red Cloud was about 77 years old when he attended the Indian Congress with the largest delegation of any tribe participating in the Omaha World's Fair. He was also the only Indian leader in attendance who led his tribe in a successful war against the United States Army, which resulted in the Laramie Treaty of 1868.

— COURTESY BEINECKE LIBRARY, YALE UNIVERSITY —



CHIEF
RED CLOUD
SIOUX
Nº45

© 1898
F.A. RINEHART
OMAHA

Geronimo (Guiyatle), Apache

Chiricahua leader Geronimo was a prisoner of war under armed guard at Fort Sill when he attended the 1898 Indian Congress at the Omaha World's Fair. He was considered one of the celebrity attendees of the exposition. During the Indian Congress parade, Geronimo broke ranks from his guards and the Apache contingency to give a welcoming hug to his American rival Gen. Nelson Miles, who was presiding over the parade in the review stand.

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OMAHA.

GERONIMO-(GUIYATLE)
— APACHE —

TRUE WEST
EXCLUSIVE

CLASSIC GUNFIGHTS

TRAGIC POWWOW

THE APACHE KID VS AL SIEBER, THEN EVERYONE IN ARIZONA



A miscommunication
changes the Apache Kid's life.

— ILLUSTRATIONS BY BOB BOZE BELL —

BY BOB BOZE BELL

Based on the research of Paul Andrew Hutton and Phyllis de la Garza

JUNE 1, 1887

AbSENT from military duty for five days, the Apache Kid, along with four other Apache scouts under his command, ride single file into the Arizona headquarters of the San Carlos Reservation. The Kid was acting chief of scouts while Al Sieber was away at Fort Apache and the White River Subagency.

Upon his return to San Carlos, Sieber has summoned the Kid after hearing he killed another Apache in an alcohol-fueled family feud.

Told by a messenger that the Kid wants to powwow, Sieber contacts the commanding officer, Capt. Francis Pierce; two interpreters are also notified. The clock is approaching 5 p.m. as Sieber and Pierce proceed 75 yards on foot, from headquarters to Sieber's tent, to meet the party.

Although the Kid and his men are carrying their arms openly, in direct violation of camp regulations, none of the men in Sieber's party is armed. As word of the scouts' arrival spreads, other Apaches from the nearby camps gravitate toward the tent, and some of them are armed.

Walking up to the scouts, Sieber says, "Hello Kid."

Returning the greeting, the Apache Kid and his scouts dismount, with their weapons in their hands.

Captain Pierce asks, "Where are the five scouts who have been absent?"

The Apache Kid and the others step forward.

"Give me your rifle," Pierce orders the Kid. The Kid complies.

Pierce demands his gun belt, which the Kid surrenders. The captain places the rifle against Sieber's tent and the gun belt in a chair. He orders the other four to give up their arms and gun belts, which they do.

Pointing in the direction of the guardhouse, Captain Pierce barks, "Calaboosse!" (Spanglish for jail). Several of the Indians pick up their gun belts and remove their knife scabbards.

Pierce and Sieber hear an "unusual commotion." They turn to see mounted Indians loading their rifles. (The assembled Apaches later claim one of the interpreters, Antonio Diaz, had intimated, with Apache sign, that the arrested scouts would be sent to the "island," which signified Alcatraz or even Florida; see quote on opposite page.)

Several of the disarmed scouts lunge for their weapons as Pierce jumps in between them, trying to shove their guns out of reach. The Kid makes a grab for his carbine, but Sieber grabs it with his right hand, while shoving the Kid with his left.

Unable to retrieve his weapon, the Kid runs around the tent and disappears.

"Look out, Sieber!" Pierce yells, "They are going to shoot!"

Sieber kicks the guns toward the tent as two shots ring out, one right after the other. Sieber and Pierce dive into the tent as bullets rip through the twin openings, from front to back.

Sieber grabs his weapon and runs out to engage the shooters. He fires at a mounted Apache who has just fired at him. But before Sieber can fire again, a .45-70 slug tears into his left leg below the knee, breaking the bone and knocking him flat. He crawls back into the tent as the Apaches disappear into the twilight.

The unexpected gunfight is over, but the long, tragic nightmare of the Apache Kid has just begun.



The Apache Kid and others escape.



“The Indians know by motions. We know by signs. Antonio reached out his hand and made a circle in his hand and spoke in Apache at the same time. He said that the five scouts will be sent down to the islands.”

—Chief Gonshayee, an eyewitness to the fight, who testifies that Antonio Diaz's sign conveyed to the Indians that the scouts would be sent to Alcatraz or Florida, which triggers the shootout.

Chief of Scouts

Al Sieber is crippled for life after his leg stops a .45-70 slug during the Apache Kid melee.

— ALL PHOTOS TRUE WEST ARCHIVES —



Aftermath: Odds & Ends

On the run for 24 days, the Apache Kid surrenders and he's found guilty and sentenced to death by firing squad, but Gen. Nelson Miles objects and intervenes, reducing the Kid's sentence to 10 years at Alcatraz. After serving 16 months in the federal prison, the Kid is released on a technicality and returns to the San Carlos Reservation in Arizona. Soon, though, civilians led by Al Sieber press for new charges and the Kid is then sentenced to seven years at Yuma Territorial Prison. In transit and under guard, the Kid escapes and is never caught by the authorities.



Some historians believe that the Kid escaped into the Sierra Madre Mountains in Old Mexico where he lived out his life. Others believe he was killed in a shootout with Mormon settlers in Chihuahua in 1900 (see *True West*, February 2019 “Final Nail in the Apache Kid's Coffin” by Lynda A. Sánchez).



In 1937, Norwegian explorer and anthropologist Helge Ingstad heard that renegade Apaches still lived in Mexico. Traveling deep into the Sierra Madre, Ingstad claimed he found a woman, Lupe, who was thought to be the daughter of the Apache Kid.



Recommended: *The Apache Wars* by Paul Andrew Hutton, published by Crown; *The Apache Kid* by Phyllis de la Garza, published by Westernlore Press.



The stage road from Riverside to Florence follows several washes like this one, above, which drains into Ripsey Wash. This steep stretch is about 50 yards shy of the ambush site, where the Apache Kid escaped.



CLASSIC TRUE WEST

FROM THE TRUE WEST ARCHIVES
SEPTEMBER 2004

BLOODY BILL ANDERSON

A NEVER-BEFORE-PUBLISHED PHOTO
REVEALS HIS TRUE LIKENESS.

BY ROBERT G. MCCUBBIN

**After shooting him,
Anderson set his victim
and the building he
was in on fire.**

William T. "Bloody Bill" Anderson was one of the chief lieutenants of Missouri Guerrilla William Quantrill and, as his name suggests, the most bloodthirsty and fearless of the Bushwhackers. Anderson was admired on both sides of the bitter conflict for his outstanding horsemanship and marksmanship. But he was also ruthless. He did not take prisoners. Rather, he scalped and mutilated his enemies' bodies after killing them. He reportedly carried his victims' scalps dangling from his saddle.

Born in 1839, Anderson was somewhat of an outlaw/gunfighter before he became a guerrilla. He and his brother Jim were accused of being (and probably were) horse thieves. At the age of 23, Bloody Bill had a standup, face-to-face gunfight with the man who had killed his father. After shooting him, Anderson set his victim and the building he was in on fire.

Following Anderson's death near Richmond, Missouri, on October 26, 1864, the Missouri Militia commander, Maj. Samuel P. Cox, stated in an interview that he "took one of [Anderson's] pistols, and Adolph Vogel, who was bugler of my command, took six pistols from around his body." Soldier James Rainsford stated, "On Anderson's body was also found his likeness and that of his wife."

His body was taken to Robert B. Kice's Photograph Gallery in Richmond the next day. Anderson relative James S. Hackley said in an

interview, "We heard that Bill Anderson had been killed and that his body was at Kice's Gallery.... When my mother saw the blood on Anderson's face

and his clotted hair, she pleaded that the picture might not be taken until she had



This incomplete image of Anderson has been heavily retouched. For example, the beard has been darkened to the point of completely covering his neck. In reality, he had a light beard and mustache. (See original photo at right.) This version of the photo has been frequently published, occasionally with dark eyes and at other times with the eye area almost white.

— ALL PHOTOS COURTESY ROBERT G. MCCUBBIN —



Richmond, Missouri, photographer Robert B. Kice almost certainly made this image from the photo found on Anderson's body. Kice captioned and copyrighted this carte de visite in order to sell copies, attesting to Anderson's notoriety at the time. Curiously, the caption does not label him Bloody Bill. This full image probably has never been previously published and is quite rare. Even though it is light in contrast, it gives the best idea of what Anderson really looked like.

Although this ninth plate ambrotype (below left) has no provenance to verify that it is Bloody Bill Anderson, a visual comparison of it with known photos, in life and in death, is convincing that it may be him. Being an ambrotype makes it likely that it was taken in the late 1850s or early 1860s, at which time Anderson would have been around 20 years of age. The facial characteristics are a good match with the known photos: the shape of the face, the hairline, the hair, the eyes ... even the style of the shirt. The shape of the eyebrows is a perfect match, although they look darker in the death photos (below, version 1 and 2), likely due to a shadow. Contemporary descriptions state that "he had prominent cheek-bones, small angry eyes which permeated a peculiar gleam"; "sharp features, a hooked nose and an eye such as one will see but once in a lifetime"; "rather dark complexion [sic], with large, restless black eyes." This photo recently appeared at auction where it was identified as Anderson. Whether it is him or not, it is a fabulous image of the time.



Bloody Bill Anderson's death photo: version 1, CDV. Following Bloody Bill's death on October 26, 1864, his body was taken to Robert B. Kice's photography studio in Richmond, Missouri, for his death photos. Despite pleas from a relative that she be allowed to clean him up, her request was refused. Adolph Vogel, bugler for Maj. Samuel P. Cox, is holding Anderson's head in both photos.



Bloody Bill Anderson's death photo: version 2, tinted half-plate tintype. Anderson was only 25 years old when he was killed in Ray County, Missouri, by the 33rd Infantry Regiment Enrolled Missouri Militia, commanded by Maj. Samuel P. Cox. This photo was made from a tintype so it is a mirror image.

washed his face and combed his hair. Her plea was refused by Captain [Major] Cox."

Anderson was "the Missouri Badman who taught Jesse James outlawry," wrote Donald Hale in his book *They Called Him Bloody Bill*. Had he survived the Civil War, Bloody Bill may have eclipsed Jesse James as the most famous outlaw of the Old West, and we might today be as fascinated with "the Anderson Boys" (Bill and Jim) as we are with "the James Boys" (Jesse and Frank).



TRUE WEST ARCHIVES

For the first time ever, every issue of *True West* magazine is now online, including the late Robert G. McCubbin's insightful article on the images of Bloody Bill Anderson in the September 2004 issue.

True West Archives, go to TrueWestMagazine.com.

Our past awaits you!

BY JOHNNY D. BOGGS

Twenty-six-year-old 1st Lt. Zebulon Pike was stationed at Fort Belle Fontaine near St. Louis in 1805 when Upper Louisiana Territorial Governor Gen. James Wilkinson charged him with the command of a survey party to locate the source of the Mississippi River. Pike's company left the fort in August 9, 1805, and returned on April 20, 1806.

— COURTESY NATIONAL PORTRAIT GALLERY, 5-NPG_80_15, SMITHSONIAN INSTITUTION —

Zebulon Pike's Life on the Mississippi

Follow his trail from St. Louis, Missouri, to Walker, Minnesota.

If William Clark and Meriwether Lewis are the Yankees and Dodgers of American West explorers, then Zebulon Montgomery Pike has to be the St. Louis Cardinals.

I can't believe I just wrote that. I hate the Yankees, and I rarely root for the post-Brooklyn Dodgers or the Cardinals, though it's hard to find a better baseball town than St. Louis (Kansas City still has better barbecue).

Zeb Pike seemed an unlikely choice to lead an expedition up America's best-known river (or have a Colorado mountain named after him). Born in Lambertton, New Jersey, in 1779, Zeb came from a sickly family. Four of his siblings died young; three others contracted tuberculosis. Zeb's soldier father moved the family west after the Revolutionary War to Pennsylvania and Ohio, where Zeb joined the Army at age 15. General James Wilkinson took a liking to the boy, promoting Zeb to lieutenant, then summoning him to St. Louis to send him up the Mississippi.

Our river trip begins in St. Louis, too, with history stops at Jefferson Barracks Park, Gateway Arch National Park and, of course, Fort Belle Fontaine. On August 9, 1805, Zeb and 20 others left the new fort, the first U.S. military installation west of the Mississippi River (now a county park). Zeb didn't know it at the time, but when they launched that 70-foot keelboat, he was also launching his way to fame.

Wilkinson's reasons for ordering the mission are unclear. Zeb's orders were basically to find the river's source, make notes of distances and geography, investigate the fur trade, find possible sites for military



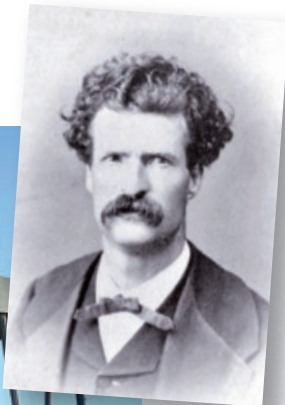
The Old St. Louis County Courthouse, part of the Jefferson National Expansion Memorial at Gateway Arch National Park, began operations on the site in 1816 and served as a city, county and federal courthouse until 1877.

— COURTESY NPS.GOV —

Visitors to Gateway Arch National Park in St. Louis, Missouri, should include a tour of the new Museum of Westward Expansion, which includes a history of the founding of St. Louis in 1764 by French fur traders Pierre Laclède and Auguste Chouteau.

— COURTESY GATEWAY ARCH PARK FOUNDATION —





Years after Zebulon Pike's Mississippi adventures, Samuel Clemens (inset) of Hannibal, Missouri, worked as a riverboat pilot, which is commemorated by this statue in the fabled Missouri city.

—MARK TWAIN STATUE PHOTO BY JOHNNY D. BOGGS/MARK TWAIN PHOTO COURTESY LIBRARY OF CONGRESS —

There's Hannibal, Missouri, (Mark Twain Boyhood Home & Museum, Hannibal History Museum), because who can travel the Mississippi without thinking about Samuel Clemens? There's Nauvoo, Illinois, (several Latter-day Saints sites), once called the "Kingdom of Pike." There's Fort Madison, Iowa, home of Old Fort Madison, established in 1808 to protect the new Louisiana Territory.

There's LeClaire, Iowa, where Zeb's boys camped April 24, and where a historical marker commemorates pre-Buffalo Bill William F. Cody's birth in 1845. The farmhouse Cody's father built in 1847 has been restored near Princeton, and, to keep our baseball theme going, the *Field of Dreams* movie site is a tad inland near Dyersville.

Two miles south of McGregor, Iowa, Pikes Peak State Park brings us back to our subject. Pike found this spot at the mouth of the Wisconsin River in September 1805. Iowa's Pikes Peak, by the way, is a 500-foot bluff—call it 1,112 feet in elevation, a tad under Colorado's 14,114-foot summit. Pike recommended the location as a possible military site, but the Army picked nearby Prairie du Chiene, Wisconsin, where the Fort Crawford Museum honors the two forts operating here from 1816 to 1856.

When Zeb reached present-day Minneapolis-St. Paul (Fort Snelling State Park, Minnesota History Center), he noted that the hills, valleys and trees were "sometimes interrupted by a wide extended plain." With snow falling in October, Zeb's party stopped near Little Falls, Minnesota (Charles A.

bases, make peace with Indian tribes and collect plant and animal specimens. But Wilkinson didn't have a sterling reputation. Historian W.E. Hollon called Wilkinson "Vain, bombastic, and incompetent" and "a master of petty treason with a gift of scandal." If Wilkinson played baseball, he would have been a Houston Astro.

My major-league baseball comparison doesn't quite work, but not because the game wasn't around in 1805. Major league? This appears to be Class A ball. No one thought to assign a doctor to this corps. Or an interpreter to make those Indian negotiations productive. Zeb did have a device to determine latitude, along with a watch and thermometer—all the scientific instruments one needs for such an endeavor. He brought along some hunting dogs and, better yet, whiskey. Best guess is that the government spent roughly \$2,000 to equip Zeb's crew, just a tad less than the Kansas City Royals' annual payroll.

Zeb's men had to drag that keelboat over sandbars on their way north. And Zeb was not the patient type. Near present-day Muscatine, Iowa, after losing two of his hunting dogs, Zeb left behind the dogs—and the two soldiers who volunteered to look for them. Helped by a Scottish trader and an Indian, the men caught up with Zeb near Dubuque, Iowa. The dogs remained AWOL.

While much of Zeb's trip is overlooked today, Old West history flows along both shores of the river.

Travelers following the path of Pike's Survey Party from St. Louis, Missouri, to Lake Itasca State Park, Minnesota, should follow the well-marked American Byway, the Great River Road, through culture- and heritage-rich towns of the Mississippi River, including LeClaire, Iowa.

—STUART ROSEBROOK—



When driving north on the River Road in Iowa, take time to tour historic LeClaire, Iowa, Buffalo Bill Cody's hometown. Before Zeb Pike's survey party arrived at their campsite on the future townsite's shores in April 1805, they would have encountered 14 miles of dangerous rapids, shallow waters and shifting sandbars beginning at the confluence of the Rock and Mississippi rivers near the Quad Cities of Illinois and Iowa.

—STUART ROSEBROOK—



A hike out to Point Ann Overlook at Pikes Peak State Park, just south of McGregor, Iowa, provides grand views of the Mississippi River Valley and the confluence of the Wisconsin and Mississippi rivers. The park and the park's high point were named in honor of 1st Lt. Zebulon Pike and his survey party, which surveyed the area in September 1805.

— COURTESY TRAVELIOWA —



The Minnesota History Center is a museum and research center in St. Paul, part of the 100,000 acres Dakota Indians ceded to the United States through Zebulon Pike's negotiations. The U.S. paid \$2,000, although Pike had valued the land at \$200,000.

— JOHNNY D. BOGGS —

Weyerhaeuser Memorial Museum) to build a winter stockade. Sleds and legs took the party north to Brainerd (Crow Wing County Museum) and Grand Rapids (Judy Garland Museum) and finally, on February 1, Zeb discovered the Mississippi's source at what is now Cass Lake.

Only...the Mississippi's source is 25 miles west at Lake Itasca. Well, it's not like Zeb was good at finding where rivers begin.

"Where do the Mississippi and Red River begin? That's what Zebulon Pike was ordered to find out in 1805 and 1806,"

Western Writers Hall of Fame member Will Bagley says. "He got close but didn't find either. He did find the sources of the South Platte, built a fort on the Rio Grande and discovered Grand—now Pikes—Peak... before he disappeared into the shadow of his fellow adventurers Lewis and Clark."

The boys began their return home on April 8, arriving three weeks later, after covering more than 2,000 miles in 264 days.

"Although his mission was mostly successful, he failed in locating the exact beginning of the Mississippi," says James A.

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A WIDE SPOT IN THE ROAD

Crutchfield, another historian in the Western Writers Hall of Fame. “He did, however, obtain from the natives a large tract of land surrounding the Falls of St. Anthony, which eventually became the site of the massive Fort Snelling, and later the cities of Minneapolis-St. Paul.”

Zeb “would be little remembered today as an explorer if he were judged solely by the Mississippi expedition in 1805-6,” Hollon wrote in a 1949 article for *The Wisconsin Magazine of History*. But Zeb’s life on the Mississippi helped him in the end.

Says Crutchfield: “The leadership, wilderness and negotiating skills that Pike developed on this nearly nine-month-long journey well prepared him for his second foray into the Western wilderness—to the frontier of New Mexico and beyond—the mission for which he will always be remembered and which ensured his legacy as one of the foremost of American explorers.”



Johnny D. Boggs is bummed that Zeb Pike didn’t head south down the Mississippi River. Memphis has much better barbecue.

NORTHFIELD REVISTED

Zebulon Pike didn’t lead the only expedition that started in Missouri and ended in Minnesota. In 1876, Jesse James and Cole Younger left their home state and eventually arrived in Northfield, Minnesota—and wished they hadn’t. The James-Younger Gang’s botched bank robbery is usually re-enacted annually during Northfield’s Defeat of Jesse James Days (DJJD.org), but because of COVID-19, the September 9-13 event has been canceled and re-scheduled for 2021. But the Northfield Historical Society’s museum (NorthfieldHistory.org), housed in the legendary First National Bank building, will remain open and worth visiting any time.

Most visitors come for that September 7, 1876, bank robbery that left two gang members and two Minnesotans dead, and while the raid remains a permanent exhibit, Northfield history isn’t just about bad boys and brave citizens. A new exhibit, *A Century of Civic Engagement: League of Women Voters Minnesota*, honoring the 19th Amendment’s centennial, is scheduled for September 1-28. The museum is usually open 10 a.m.-4 p.m. Mondays through Saturdays and 1-4 p.m. on Sundays.



The Defeat of Jesse James Days includes historically accurate recreations of the James-Younger Gang’s botched bank robbery.

— COURTESY NORTHFIELD HISTORICAL SOCIETY —

GOOD EATS AND SLEEPS

GOOD GRUB: *Stacked STL*, St. Louis, MO; *The Waterfront Restaurant and Tavern*, La Crosse, WI; *The Burger Place*, Minneapolis, MN
GOOD LODGING: *The Belvedere Inn*, Hannibal, MO; *Stauer House Bed and Breakfast*, McGregor, IA; *Hotel 340*, St. Paul, MN; *Blewater Lodge*, Walker, MN

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BY SHERRY MONAHAN

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When it was chow time, cowboys were never too far from the chuckwagon and an opportunity for a hot biscuit right out of the Dutch oven.

— WILLIAM HENRY JACKSON, CIRCA 1900, LIBRARY OF CONGRESS —

The humble biscuit quieted the growls of many hungry pioneer stomachs and sometimes served as their only meal. Biscuits were enjoyed with butter, honey, jam or gravy and served in Nebraska sod houses, fancy frontier hotels and along dusty cattle drives. Even though most pioneers enjoyed biscuits, none were more particular about them than the cowboys. Their chuckwagon cook was either loved or hated based on the quality of his biscuits. The good ones were called “dough gods” while the bad ones were called “belly cheaters.” A scene from *Lonesome Dove* captured the pride and appreciation for a good biscuit baker. McMurtry’s character Jake asks Gus, “What’d it take to get you to whip up another batch of them biscuits? I’ve come all the way from Arkansas without tasting a good bite of bread.”

A real frontier biscuit maker named MacMillan “Mac” hired on with an outfit near Vinita, Oklahoma, in 1882 as their cook. According to the article “The Fighting Cook” in the June 29, 1891, *San Francisco Call*, he was their sixth cook in six weeks because the cowboys were rough and mean

as they drove the cattle to Kansas. One morning the men started harassing Mac about the pork and coffee as he made breakfast, but he ignored them. The biggest man in camp was Joe Taylor who told Mac he’d better improve his biscuits by the noon meal or else. Mac’s pipe dropped from his mouth, but he let Taylor finish his rant. He then calmly walked over to the wagon and returned with his Colt revolvers. With a wicked look in his eyes he shouted at Taylor, “You ain’t got no appetite, but you sit down and eat all them biscuits or I’ll plug you before you can wink. Eat them biscuits!” Taylor ate the entire pan and could barely move as the other cowboys chuckled. Mac then said, “I thought you would soon find your appetite.” He then turned to the rest of the cowboys to inquire how they liked their coffee and pork. They unanimously agreed that his cooking was just fine.

Biscuits came in many varieties and were made with baking soda, baking powder or various forms of yeast. The flour used on the frontier was far different from what’s used today. Today’s biscuits are white, soft and fluffy, but that’s not exactly what they were like in the 1800s. Common

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The Dutch oven is a cowboy cook's best biscuit-maker.

— RUSSELL LEE, MAY 1939, COURTESY LIBRARY OF CONGRESS —

wheats of the time included Sonora, red fife, and turkey red, which was milled into flour and used to make biscuits and other baked goods. Flour was sometimes sifted to achieve a smooth consistency, but that was usually done for certain recipes like light cakes and soft breads. It wasn't until the late 1800s that flour started becoming refined and stripped of its flavorful and healthy bran and the germ. Women bakers scoffed at it in the beginning because the flour had no taste and they added flavorings to their baked goods.

If you want to make biscuits like the pioneers did, get some historic flours like Sonora or Turkey Red from Barton Springs Mill in Texas, Bolted Turkey or Golden Buffalo from Heartland Mill in Kansas, Red Fife from Camas Country Mill in Oregon, Sonora or Artisan from historic Hayden Mills in Arizona or use modern-day flour from the historic War Eagle Mill in Arkansas.



Sherry Monahan kicked off her journey into Old West cuisine, spirits and places by authoring *Taste of Tombstone*. Visit SherryMonahan.com to learn more about her books, awards and TV appearances.

FRONTIER BISCUITS

3 cups flour
4 teaspoons baking powder
1 teaspoon salt
1 tablespoon sugar
6 tablespoons butter, cold
1 to 1 ¼ cups milk

Combine dry ingredients in a bowl and stir to mix. Cut the butter into the flour until it becomes pea-sized. Stir in the milk just enough to combine, but don't overmix. If the dough seems too dry, add one tablespoon of flour at a time. Turn out onto a floured surface and roll to 1-inch thickness. Cut into biscuit shapes and place on a baking sheet. Bake at 425 degrees for about 15-20 minutes or until golden.

Recipe adapted from Kansas's
Republic County Pilot, July 16, 1885

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First Peoples, Original View

A groundbreaking book on Indian photographers, plus a biography of a heroic horse, a novel of the Alamo, a forgotten U.S. marshal and the power of Western theater.

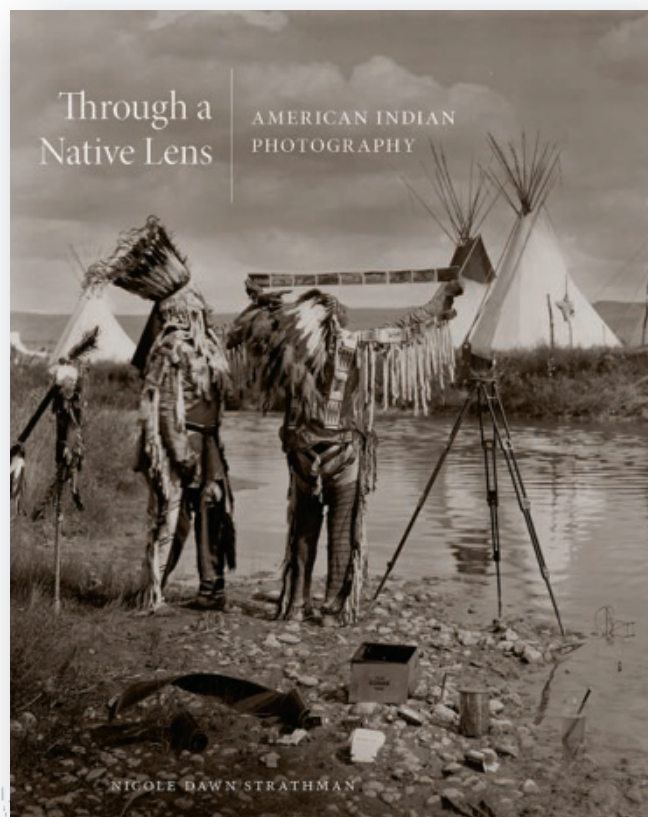
Following in the footsteps of the early 19th-century artists, photographers began to travel the West and record the places and people they encountered. One group of Westerners that fascinated and attracted the image-makers were America's Indigenous peoples, who remarkably and consistently agreed to be drawn, painted and photographed. Forgotten to history was a group of American Indians who were inspired by the photographers they met to become photographers themselves. Nicole Dawn Strathman, a lecturer in art history at the University of California, Riverside, has researched and written a remarkable book, *Through a Native Lens: American Indian Photography* (University of Oklahoma Press, \$50), that recounts the roles of the Native participants in photography and the Western Indian photographers. As Strathman notes in her introduction, "[I]n the latter half of the 19th century, American Indians were using cameras to record events from daily life and to remember tribal members.... But unlike the Western photographers of Native Americans, indigenous photographers generally did not emphasize or deemphasize the 'Indianness' of their subjects."

Readers will be fascinated by the depth and breadth of Strathman's research, which uncovered remote photographers including Inland Tlingit George Johnston of the Yukon Territory; Tsimshian Benjamin Haldane, who may have had the "first photography studio on a reservation, Annette Island Indian Reserve, in Metlakatla, Alaska;" and Crow/Scottish/adopted Cree Richard Throssel, who

worked for the Bureau of Indian Affairs on the Crow Reservation from 1902 to 1911. The photographs by Johnston, Haldane and Throssel provide a window into the day-to-day life of tribes that was rarely allowed to be recorded by non-Indian photographers.

Strathman's research also took her deep into archives across the West to uncover photos made by Native amateur photographers, a deeply personal and reflective group of unrecognized but important artists. In an attempt to provide as broad a continental scope as possible, the author focuses on five photographers: Kiowa's Parker McKenzie and Nettie Odlety of the Phoenix Indian School; Cherokee Jennie Ross Cobb of the Cherokee Female Seminary School; Northern Paiute Harry Sampson of Nevada; and George Johnston of the southern Yukon. McKenzie and Odlety's Kodak Brownie images include rare photos inside the girls' dormitory, providing a different view of Indian boarding school life than is usually projected by historians.

What will readers conclude from Strathman's *Through a Native Lens*? I believe the author's research reflects back to us a personal connection to the human condition of Indian people of North America.



And while we benefit from the images made by photographers such as Carleton Watkins, Timothy O'Sullivan, Edward S. Curtis and Frank A. Rinehart (see pages 34-41), who beautifully and empathetically recorded Indian life on film in the 19th and early 20th centuries, the photos of Indian people made by Native photographers provide a window into a more personal place of day-to-day life. As Strathman eloquently concludes, "In practicing photography, Native peoples have been able to harness the power of images to assert their own visual voices and to tell their own stories."

—Stuart Rosebrook

ROUGH DRAFTS



— PHOTO BY ROBERT RAY —

The COVID-19 pandemic has challenged the curatorial staffs and boards of Western museums across the United States. One of the most difficult decisions for all the museum curators was the management of special in-house and traveling exhibitions that are on highly organized and expensive multi-year schedules. Annually, publishers, in coordination with curators, authors and universities, produce beautiful, collectible catalogues of the special and traveling exhibitions, especially Western art shows. Many of us will never be able to see these exhibits in person because of museum closures, but thanks to advance planning, we will be able to enjoy the extraordinary Western art through the following books published this year:

Framing First Contact: Catlin to Russell by Kate Elliott, volume 38 in The Charles M. Russell Center Series on Art and Photography of the American West (University of Oklahoma Press, \$39.95)

Northwest Coast and Alaska Native Art at the Denver Art Museum by Christopher Patrello, forward by Christopher Heinrich (University of Oklahoma Press, \$10.95)

Making a Photographer: The Early Work of Ansel Adams by Rebecca A. Senf, foreword by Anne Breckenridge Barrett (Yale University, \$50)

Homer / Remington by Margaret C. Adler, Jennifer R. Henneman, Diana Jocelyn Greenwold and Claire M. Barry with Peter G. M. Van de Moortel (Yale University, \$55)

Diego Rivera's America edited by James Oles (University of California Press, \$50)

Acting Out: Cabinet Cards and the Making of Modern Photography edited by John Rohrbach, published in association with the Amon Carter Museum of American Art, Fort Worth, Texas, (University of California Press, \$45)

—Stuart Rosebrook

YOUNG PISTOLERO SERIES

BY ROBERT J. ALVARADO



This award-winning saga is set primarily in the Southwest where Americans are settling after the Mexican-American War. The territories are undergoing unique and savage change as they shed 300 years of Spanish rule. The saga is told through the life of a young peasant, a fugitive on the run riding a stolen Appaloosa stallion. He enters Texas in 1866 to find life on this side of the border holds new dangers along with the promise of a new life. The author integrates historical aspects into a tale, rich with both good and evil, in a time when the Wild West was in full swing.

Alvarado's novel could be the basis for a television western, because of its engrossing plot and its clear depiction of heroes and villains

—Dr. Jennie Nelson, PhD in Rhetoric and Writing, Carnegie Mellon University, post-graduate professor of writing, University of Idaho

Mr. Alvarado vividly illustrates many rugged times after the Civil and Mexican American Wars through the eyes of a 17 year old peon who comes to the U.S. and adapts and grows into a hero. The Young Pistolero is a great new historical western series!

—Richard Golenda, post Secondary and College History Teacher and post Chairman of the Pueblo Economic Development Corporation

The author's descriptions, dialogue, and conversations are so right on that it will make the reader feel as if they were right there in the midst of all of it. 2015-2017 #1 Top Ten Fiction

—Corina Martinez Chaudhry, Latino Author

Published by Sierra Press.
Available online in both print and electronic formats from Amazon and other major outlets.

For more information:
YoungPistolero.com

A Legendary War Horse

In the annals of the Old West, few episodes have been explored more than the Little Bighorn battle. In author Janet Barrett's *Comanche And His Captain, The Warhorse And The Soldier of Fortune* (Tall Cedar Books, \$18.95), the stories of this horse, the only survivor of the battle on the Army's side, and his master, 7th Cavalry Captain Myles Keogh, are finally told. While much information about Keogh's adventurous life as a professional soldier is available, little has been told of his mount, Comanche. Once the most famous horse in America, this tough little Texas mustang's life from the time of his 1868 purchase by Keogh—as a six-year-old at a St. Louis Army horse depot—to his 1891 passing as a beloved symbol and “Second Commanding Officer” of the 7th Cavalry, is related as thoroughly as is possible. It should be included in any collection of Custer's cavalry.

—Phil Spangenberg,
True West's Firearms editor



An Alamo Adventure

Mark C. Jackson's character, Zebadiah Creed, in *The Great Texas Dance*, “Tales of Zebadiah Creed, Book 2” (Five Star, \$25.95), lives by his own moral code. At the Alamo in 1836, Creed and best friend, Grainger, are sent off with a plea for reinforcements from Gen. Sam Houston. Within two days, the Alamo falls to the Mexicans. Safe for now, Creed gives the message to Houston, who counters with another errand. Along the way, Creed befriends a young boy, and they both learn about friendship, deceit, loyalty, slavery and war. While much has been written about the actual Alamo siege, this novel from the point of view of a messenger, fills in holes which help round out the story. Filled with tantalizing descriptions and wild action, *The Great Texas Dance* is, in this reviewer's opinion, one of the best Western novels ever written.

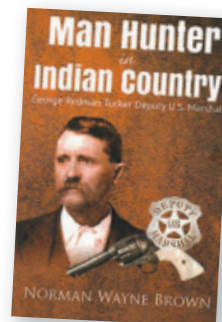
—Melody Groves,
author of *When Outlaws Where Badges*



Forgotten Deputy U.S. Marshal

George Tucker is one of those forgotten lawmen of the Wild West who has a record worthy of modern media exploiting his name. He was a lawman in Montague County, Texas, surviving numerous gunfights, and then became a deputy U.S. marshal working out of Paris. He was one of many lawmen enforcing the law on both sides of the Red River. In 1892, the call came for fighting men to go to Wyoming Territory to protect the interests of big cattlemen, and Tucker answered the call. In his later years, Tucker wrote his memoirs; historian Norman Wayne Brown has combined his own research into Tucker's life with the memoir and has produced the fascinating narrative *Man Hunter in Indian Country: George Redman Tucker Deputy U.S. Marshal* (Eakin Press, \$19.95).

—Chuck Parsons, author of *Texas Ranger Lee Hall: From the Red River to the Rio Grande*



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The Power of the Western Stage



Carolyn Grattan Eichin's *From San Francisco Eastward: Victorian Theater in the American West* (University of Nevada Press, \$60) is a scholarly, insightful, meticulously researched and documented study of Victorian theater in the West as a reflection of the American

melting pot. The author demonstrates the theater's importance as an "agent of cultural change and regional identity" and shows how it created "homogeneity from a heterogeneous culture," and acted as a "democratizing influence upon the West." Adopting a feminist perspective, Eichin focuses on the theater's empowerment of women and the tensions between working-class audiences and respectable middle-class audiences. Eichin's erudite analysis, a feast for socioeconomic historians, won't appeal to casual theater buffs, but it is the best, most thought-provoking study of the subject to date.

—Tom Collins, author of *Louis James: America's Titan of the Shakespearean Stage, 1875-1910*

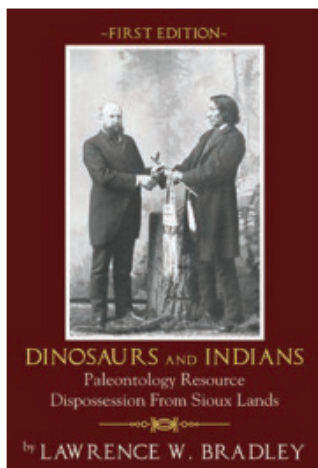


PHOTO BY GARY JOHNSON

ARIZONA'S STATE HISTORIAN REFLECTS ON HIS FAVORITE WESTERN BOOKS

My monthly *Ask the Marshall* column has been running in *True West* for more than 20 years, and it's given me the opportunity to meet and become friends with the cream of the crop when it comes to Western writers and historians. There are dozens of excellent books to choose from, but I am limited to recommending only five. Alas, my motto has always been that when in doubt; go ahead, or as that great American philosopher, Yogi Berra said, "When you come to a fork in the road, take it."

- ① **Ride the Devils Herd: Wyatt Earp's Epic Battle Against the West's Biggest Outlaw Gang** by John Boessenecker (Hanover Square Press): Boessenecker pulls no punches as he narrates Wyatt Earp's story and that of the Cow-boys.
- ② **Billy the Kid: The Endless Trail** by Michael Wallis (WW Norton): Fred Nolan once introduced Michael Wallis as the only man who could put the whole thesaurus in one paragraph. He has the gift of the English language that emanates poetry with each word.
- ③ **The Apache Wars; The Longest War in American History** by Paul Andrew Hutton (Crown Publishing): University of New Mexico Distinguished Professor Paul Hutton is the dean of Western scholars. Hutton's epic work is the defining history of the Apache Wars.
- ④ **Give Your Heart to the Hawks: A Tribute to the Mountain Men** by Win Blevins (Nash Publishing): Following in the footsteps of Lewis and Clark, this is a poetic tribute to that reckless breed known as Mountain Men.
- ⑤ **Lonesome Dove** by Larry McMurtry (Simon & Schuster): Granted, this book is a novel, but it's so close to reality you get the "dust of the herd in yer nostrils." It is considered by many to be the most influential narrative on the Old West.

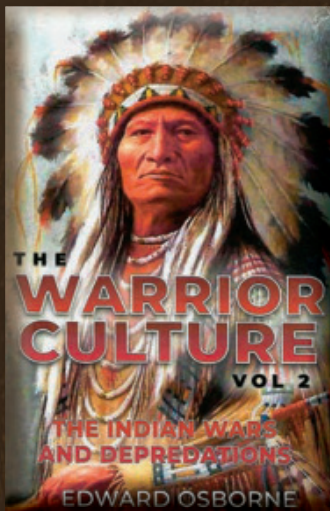


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—Diane Donovan, *Midwest Book Review*

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BY PETER CORBETT

Tombstone, Arizona

The frontier town toughs out its latest business bust.



The Old Butterfield Stage Coach is one of two Tombstone stage companies that offer tours of the mining town made famous by the Earps, Clantons and Doc Holliday. The 20-minute narrated Old Butterfield coach tour starts in the heart of the historic district at 326 East Allen Street in front of the O.K. Corral and operates 9 a.m. to 5 p.m.

— COURTESY TOMBSTONE COURTHOUSE STATE HISTORIC PARK —

Stagecoaches are running. Gun-fighters are shooting it out with blanks, and Tombstone's saloons are slingin' drinks across the bar like they've been doing for nearly 140 years.

The southeastern Arizona town's early mining boom was flooded out within two decades. The Spanish flu took its toll with hundreds of deaths a century ago, and Tombstone was so stagnant during the Great Depression that cattle wandered freely on Allen Street in front of empty shops.

So, this past year's two-month shutdown for COVID-19 was just the latest setback for a town whose Too Tough to Die motto is a badge of honor worn proudly. Still, it hurt when Wyatt Earp Days were cancelled over Memorial Day weekend on the heels of a two-thirds drop in spring tourism revenue.

Action has returned to Tombstone's dusty streets. By early summer, SUVs and pickups from California, New Mexico, Texas, Nevada



Tombstone's Boothill Graveyard was used originally from 1874 to 1884 and was first known as City Cemetery. In the late 1920s, local citizens started Helldorado Days and began to restore the town, including the original graveyard of many of the town's early residents, and they renamed it Boothill.

— COURTESY COCHISE COUNTY TOURISM —

and Arizona were rolling in on weekends with visitors ready to kick up their boot heels. A cowboy singer played his old Kalamazoo guitar outside Old West Books.



First-time visitors to Tombstone will be introduced to the city and Cochise County's violent and economically critical role in Arizona Territorial history at Tombstone Courthouse State Historic Park.

— PETER CORBETT —

And optimistic Tombstone volunteers are planning to stage the town's biggest annual event—Helldorado Days—October 16-18.

"We're trying to make it as safe and friendly as possible," Mayor Dusty Escapule said of accommodating visitors and disinfecting public spaces. "You know you can only hold an American down for so long when they're going to start fighting and want to get up and go somewhere."

Mayor Escapule, a fourth-generation Tombstone native and six-term mayor, has been running stagecoaches in town for a quarter century.

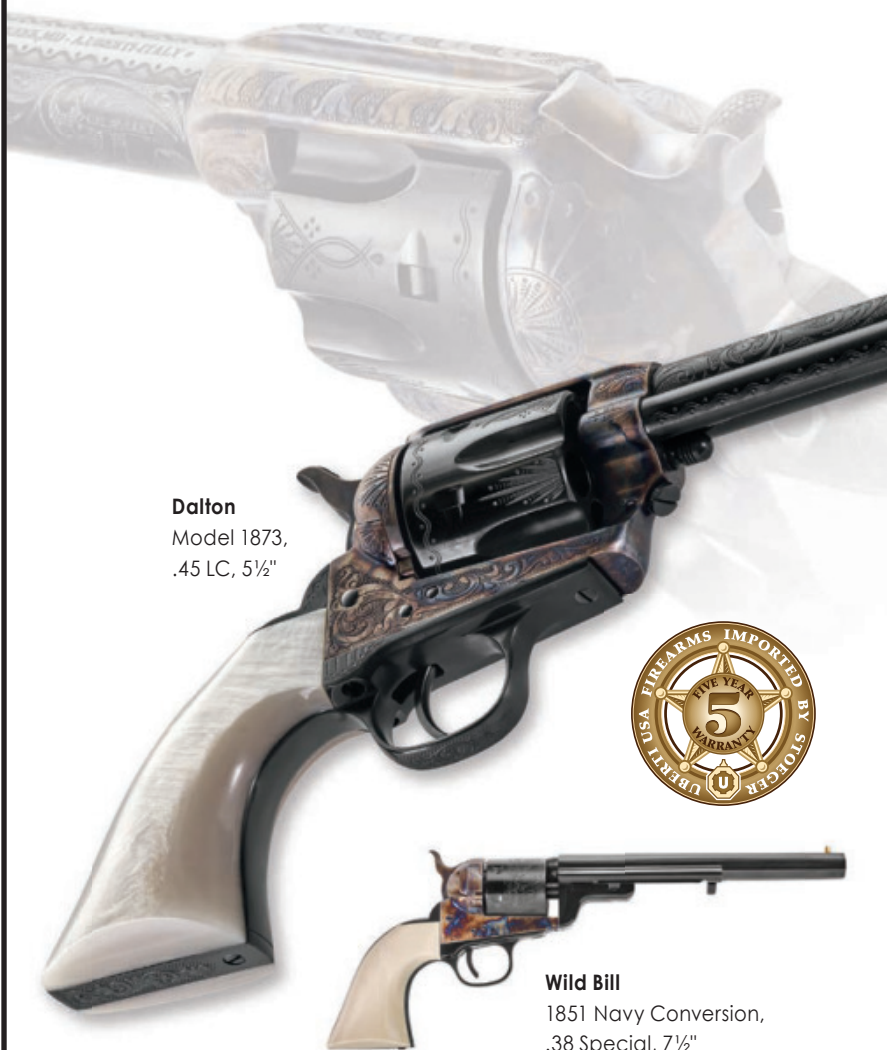
Any bucket-list trip to Tombstone includes a visit to the O.K. Corral for a re-enactment of the famous gunfight of Oct. 26, 1881. Lawmen Wyatt, Virgil and Morgan Earp were joined by Doc Holliday in a shootout that killed Tom and Frank McLaury and Billy Clanton, while Ike Clanton and Billy Claiborne fled. Virgil and Morgan Earp and Holliday were wounded.

You can read all about it in a replica front page of the *Tombstone Epitaph* from the day after the gunfight.

Detailed exhibits explaining the O.K. Corral gun battle are on display at the Tombstone Courthouse State Historic Park at Toughnut and Third streets.

On unpaved Allen Street, the 1881 Bird Cage Theatre is a frozen-in-time glimpse of a frontier den of wickedness where gamblers played, and prostitutes pocketed some of their poker winnings. If those walls could talk...Well, the many bullet holes in the walls say plenty about the Bird Cage.

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HISTORY REPEATS ITSELF



Tombstone has lived up to its moniker "The Town Too Tough to Die" many times over, including its rebirth after the fires in 1881 and 1882. While the original Oriental Saloon was no match for the June 22, 1881 fire, the Tombstone volunteer hose crew (left, in front of the Oriental) saved the popular watering hole during the devastating conflagration that destroyed most of the town on May 25, 1882.

— TRUE WEST ARCHIVES —

Early Tombstone had as many as 110 licensed liquor establishments when it was one of the Arizona Territory's largest towns. Today, thirsty visitors can imbibe and dine at the 1879 Crystal Palace, with its elegant back bar, and Big Nose Kate's Saloon. It's named for Mary Katherine Horony, a one-time prostitute and companion of Doc Holliday.

Susan Wallace, Tombstone chamber president and the owner of Big Nose Kate's, touted the town's many attractions, including an underground mine tour, narrated stagecoach and trolley rides, and a bonanza of Allen Street shops.



Arizona re-enactors Aaron Gain, Zach Etter, Kyle Truhill and Bob Kenney (l. to r.) relive "The Town Too Tough to Die" days of the 1880s at the O.K. Corral & Historama.

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"People think you can pass through Tombstone in an afternoon and you certainly can," she said. "But there's so much more to it when you start looking around."

Where else can you see the World's Largest Rose Tree, planted in 1885?

Don't miss the Ed Schieffelin Monument, a six-mile drive west on Allen Street. He was the 1870s prospector who was warned the only thing he'd find in Apache country was his tombstone. But Schieffelin proved the naysayers and assayers wrong, striking it rich with the Lucky Cuss and Toughnut mines in 1879.

Schieffelin was tough and so is Tombstone.

"Hey, we're still here," Wallace said. "We are too tough to die. We're very resilient."



Peter Corbett moved West to Flagstaff in 1974 to attend Northern Arizona University, where he studied English and American Studies. He's been exploring Arizona and the West since then and had a 35-year career in Arizona journalism.

Big Nose Kate's Saloon has been operating in the original location of the Grand Hotel since the 1970s.

— COURTESY COCHISE COUNTY TOURISM —

To plan your trip, stop at the Tombstone Chamber of Commerce, 109 S. Fourth St., or visit TombstoneChamber.com. Before traveling to Tombstone, visitors should check the latest COVID-19 restrictions.

TOMBSTONE COURTHOUSE STATE HISTORIC PARK

Frontier justice was delivered in this 1882 Victorian brick courthouse. Seven men were hanged there and a replica gallows is in the courtyard. The historic park's displays present stories and photos of the town's raucous frontier era.

AZStateParks.com

O.K. CORRAL GUNFIGHT NEARS 15 DECADES OF FAME

No visit would be authentic without a gunfight re-enactment explaining how the shootout went down. The gunfire lasted less than 60 seconds, but the shootout has lived on in Western lore and movies for nearly 140 years.

OKCorral.com



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TombstoneEpitaph.com

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This is where the wicked went to play. It was known for endless poker games, walls plugged with bullet holes and curtained alcoves or "cages" where soiled doves turned tricks.

TombstoneBirdcage.com

SLAKE YOUR THIRST AT BIG NOSE KATE'S SALOON

Big Nose Kate's Saloon is named for a one-time prostitute who was Doc Holliday's longtime companion. Pull up a barstool for beer, booze and vittles.

BigNoseKatesTombstone.com

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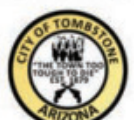
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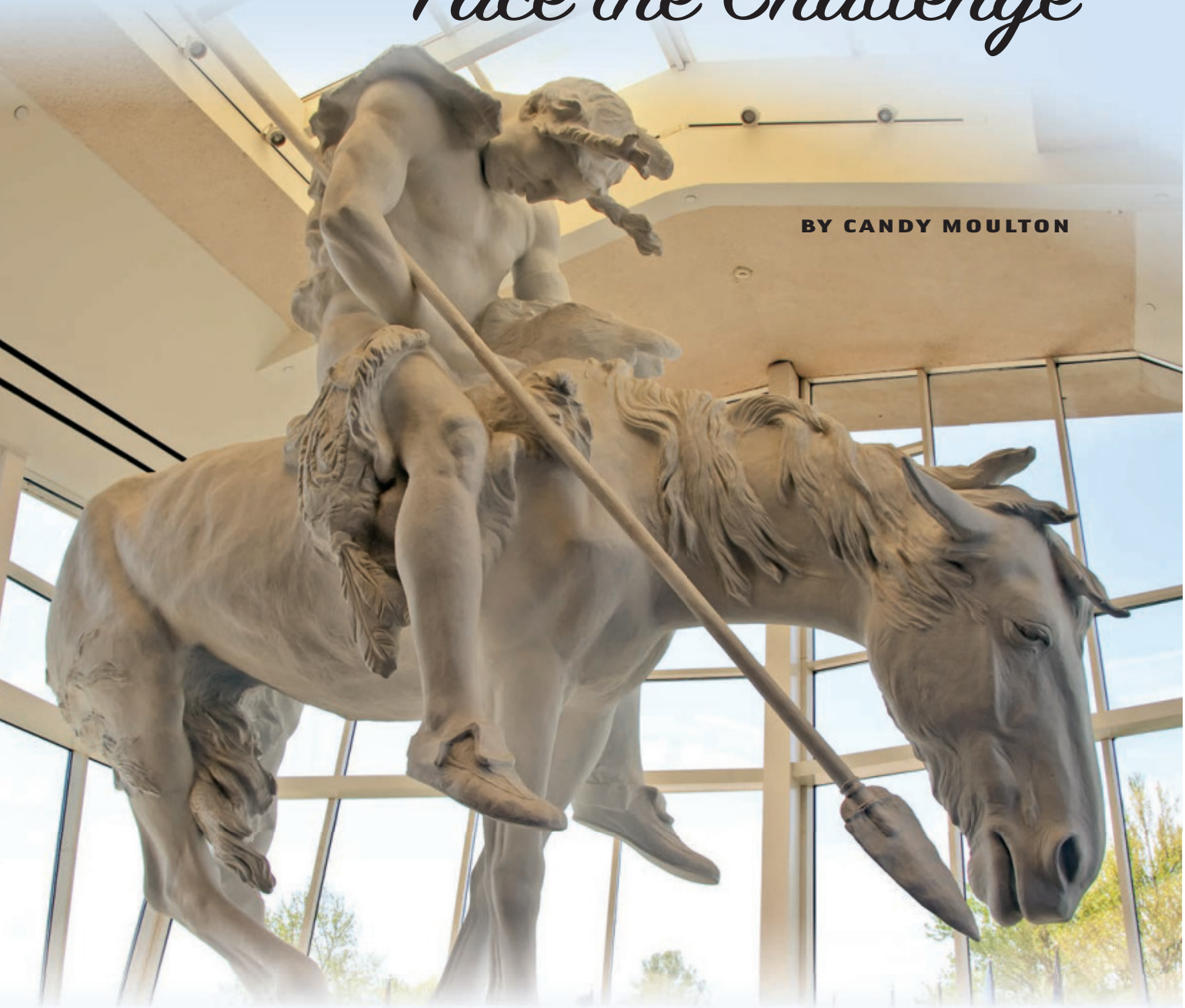
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Western Museums Face the Challenge

BY CANDY MOULTON



Curators, staff and docents work hard to keep their great collections ready for the public.

This year has been anything but routine for museums across the West. As the United States dealt with a global pandemic and businesses shut down—either voluntarily or by government order—museums found themselves shuttered as well. The staffs of many museums used the time while their doors were not open to begin planning new exhibits or ramp up their social media and online outreach to keep their institutions

active. Many developed programs they shared through digital media by posting videos, descriptions and photographs of their collections, insider stories and more.

To say 2020 has been a challenging year for museums is a big-time understatement. As summer arrived, museums started reopening. While many of their annual events were either scaled back considerably or cancelled outright, the museums continued their

important role as caretakers of the cultural history of the West. We encourage our readers to plan a trip and visit a museum just as soon as they feel comfortable traveling. In the meantime, check out museums' websites to gain background on and understand their collections. Oh, and we'd also encourage you to make a donation to a museum, even if you cannot visit this year. That will help them keep the doors open for the future.

TRUE WEST TOP WESTERN MUSEUMS OF THE WEST 2020

1 National Cowboy and Western Heritage Museum, Oklahoma City, OK

The clear winner of the COVID-19 social media programming this year is Tim, head of security at The Cowboy. He single-handedly kept the museum in the public eye when he took over the museum's Twitter account in mid-March. He posted about some of his favorites in the collection, and no doubt attracted a whole new audience. It was brilliant marketing in a year that has been more than challenging for all museums. The exhibitions "Warhol and the West" and "Dorothea Lange: Politics of Seeing" are both extended until next July at the National Cowboy and Western Heritage Museum. The museum has opened its new children's area, Liichokoshkomo', devoted to STEAM learning. Activities there bring history to life, including cross-cultural storytelling. Some of the hands-on activities are not yet being used, but eventually there will be an area for grinding corn, weaving on a giant loom and loading a pioneer wagon.

NationalCowboyMuseum.org

Like most museums across the United States, the National Cowboy and Western Heritage Museum has found itself in the unusual position of being closed for many weeks in the spring of 2020. Currently, the museum is reopened without restrictions, although social distancing is requested and masks are recommended. Don't miss an opportunity to pause and reflect on James Earl Fraser's iconic and poignant sculpture *The End of the Trail*, which greets all visitors in the entryway of the museum (left).

— COURTESY NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM —



2 Buffalo Bill Center of the West, Cody, WY

This year has challenged the museum community in many ways and is leading directors to examine long-held traditions. This year it is not about the exhibitions that are on display, like a tribute to woman suffrage, so much as about those to come. Peter Siebert, director of the Center of the West, notes the challenges and is having his staff "take a hard and thoughtful look at our rotating and permanent exhibitions to see how we can truly represent the entire story of the American West. We are not seeking a token response but rather a deep and thoughtful review of what we do and specific action steps to ensure that changes will happen." The museum will evaluate how it can better implement one of its strategic themes related to the dynamic cultures, environments and events that shape the West.

CenterOfTheWest.org

The "Buffalo People" exhibition at the Plains Indian Museum provides visitors with an in-depth understanding of the cultural and historical relationship between the Great Plains tribes, the bison and the region's environment.

— COURTESY BBCW —



The National Cowboy & Western Heritage Museum has one of the finest Western art collections in the United States, including Frederic Remington's classic *In From the Night Herd*.

— COURTESY NATIONAL COWBOY AND WESTERN HERITAGE MUSEUM —

3 Western Spirit: Scottsdale Museum of the West, Scottsdale, AZ

The museum closed during the Coronavirus pandemic but continued to provide an experience for patrons by developing and posting a number of videos that can be viewed on the website. One video offers information about the Rennard Strickland Collection of Western Film History and another is about the world of Paul Calle.

ScottsdaleMuseumWest.org

The Texas spurs exhibit in The Abe Hays Gallery showcases cowboy and Western artisanship at Scottsdale's Museum of the West.

— COURTESY WESTERN SPIRIT: SCOTTSDALE'S MUSEUM OF THE WEST —





— COURTESY THE PONY EXPRESS MUSEUM —

4 *Pony Express Museum, St. Joseph, MO*

Although it only operated for 18 months, the Pony Express endures with annual re-rides (this year to be held in September in a delay of the regular June event). Learn more about the Pony Express in this museum, which is at the site of the original stables.

PonyExpress.org

5 *Museum of the Mountain Man, Pinedale, WY*

A full-scale replica of Chief American Horse's tipi is a central exhibit in the museum that focuses on the fur trade of the Rocky Mountain West. Another exhibit highlights the history of Hugh Glass, with a diorama depicting his fight with a grizzly bear in South Dakota that made him a legend in the annals of mountain man history, and on the big screen in the film *The Revenant*.

MuseumOfTheMountainman.com



Exhibits at the Museum of the Mountain Man tell the story of the fur trade and the adventurous men who sought their fortunes in beaver pelts, including Hugh Glass and his famous near-death fight with a grizzly bear.

— COURTESY MUSEUM OF THE MOUNTAIN MAN —

6 *Blackhawk Museum, Danville, CA*

The Spirit of the West Gallery interprets big themes of the West including mountain men, overland travel and the Indians of California. The museum also has galleries devoted to artistic connections to China, the art of Africa and automobiles.

BlackhawkMuseum.org

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The Spirit of the West wing at the Blackhawk Museum includes exhibits on the cultural and natural history of the Western United States, including one on the American bison.

— COURTESY BLACKHAWK MUSEUM, DANVILLE, CA —

7 Museum of the Big Bend, Alpine, TX

While COVID-19 caused cancellation of the opening events for the 34th Annual Trappings of Texas, the museum reopened in July and has its annual exhibition of cowboy art and gear, which remains in place until the closing reception on September 19.

MuseumOfTheBigBend.com



— COURTESY MUSEUM OF THE BIG BEND —



— STUART ROSEBROOK —

8 John Wayne Birthplace Museum, Winterset, IA

Our fascination with the Duke and his films keeps this museum on the top ten list. It has a great collection of memorabilia from John Wayne's film career.

JohnWayneBirthplace.Museum

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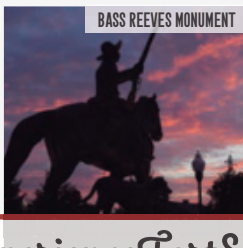
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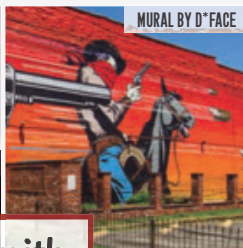
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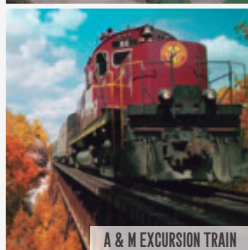


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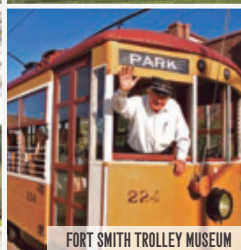
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12 Museums to Know

Boot Hill Museum, Dodge City, KS

— COURTESY KANSAS TOURISM —

HUTCHINSON COUNTY HISTORICAL MUSEUM, BORGER, TX: The battles of Adobe Walls, geology, oil boomtowns and farming and ranching are interpreted here.
HutchinsonCountyMuseum.org

WYOMING TERRITORIAL PRISON, LARAMIE, WY:
You can literally step into the cells at Wyoming's territorial prison or take a stroll along the boardwalk that includes both authentic and replica buildings. This is the only prison to ever incarcerate Butch Cassidy.
WYOParks.gov

PATEE HOUSE MUSEUM, ST. JOSEPH, MO:
You're sure to hear stories of the Pony Express, or take a ride on the carousel, then visit the Jesse James Home next door.
PonyExpressJesseJames.com

JIM GATCHELL MEMORIAL MUSEUM, BUFFALO, WY: Collections of American Indian cultural materials and authentic wagons are highlights at this museum, and it's walking distance to the Occidental Hotel.
JimGatchell.com

HOOFPRINTS OF THE PAST MUSEUM, KAYCEE, WY:
Stories told here range from the Bozeman Trail to Hole-in-the-Wall outlaws and the Johnson County Invasion; the museum is just down the street from the location of one pivotal event in that 1892 "war."
HoofprintsOfThePast.org

DANIELS COUNTY MUSEUM & PIONEER TOWN, SCOBEE, MT: With 35 buildings from the early 1900s, this museum is a town within a town, and well worth a stroll down Main Street.
CityOfScobey.com

SHARLOT HALL, PRESCOTT, AZ:
The featured exhibit this year is "Arizona and the Great War."
Sharlot.org

WATKINS MUSEUM OF HISTORY, LAWRENCE, KS:
"Freedom Day: The History of Juneteenth" was a featured exhibit this year, planned well before the protests and concerns about black rights became international headlines in June.
Watkinsmuseum.org

TRI-STATE MUSEUM & VISITORS CENTER, BELLE FOURCHE, SD: Saloons, saddles, dolls and tribal artifacts are among the exhibits at the museum that incorporates stories from South Dakota, North Dakota and Wyoming.
TheTriStateMuseum.com

FINNEY COUNTY HISTORICAL MUSEUM, GARDEN CITY, KS: Learn about the city's founder, C. J. "Buffalo" Jones, the Santa Fe Trail and Finney County agriculture.
FinneyCounty.org

NEVADA STATE MUSEUM, CARSON CITY, NV:
The museum celebrated the 150th anniversary of the Carson City Mint in February, with additional programs throughout the year.
CarsonNVMuseum.org

BOOT HILL MUSEUM, DODGE CITY, KS:
You can't keep a good gunfight down, and despite some restrictions early in the summer, by late June the Boot Hill Gunfighters were back to giving demonstrations, and the Long Branch Variety Show was up and running as well.
Boothill.org

9 *Panhandle-Plains Historical Museum, Canyon, TX*

The museum honors the 100th anniversary of woman suffrage in the nation with its special exhibition "Undressing Suffrage." Yes, that's right, this exhibit is about voting rights and undergarments.

PanhandlePlains.org

The two-room T-Anchor ranch headquarters cabin, the oldest Anglo-built structure in the Texas Panhandle, is preserved and displayed on the grounds of the Panhandle-Plains Historical Museum in Canyon, Texas.

— COURTESY PANHANDLE-PLAINS HISTORICAL MUSEUM —



10 *Adams Museum, Deadwood, SD*

Find information about Wild Bill Hickok, Calamity Jane and Seth Bullock, three of the West's great characters, in this gold-rush town museum.

DeadwoodHistory.com



Discover the history of Deadwood, South Dakota, and the legendary men and women who made it famous, including Wild Bill Hickok.

— COURTESY SOUTH DAKOTA OFFICE OF TOURISM —

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Adams Museum

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Maj. Gordon W. Lillie

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PAWNEEBILLRANCH.ORG

COLUMBIA GORGE DISCOVERY CENTER, THE DALLES, OR: See how local Indians fished in the Columbia River. ColumbiaGorge.org

UNION PACIFIC RAILROAD MUSEUM, COUNCIL BLUFFS, IA: Although the museum was closed through the spring and into summer, planning is underway for a community roundtable on National Bison Day, November 2. UPRRMuseum.org

TEXAS RANGERS HERITAGE MUSEUM, FREDERICKSBURG, TX: Planning is still underway for development of this museum; in the meantime, a variety of events will take place. TRHM.org

GOLD RUSH MUSEUM, AUBURN, CA: Even when this museum is closed, you can take a stroll through the grounds to see gold-mining tools and structures. Placer.ca.gov

WOOLAROC MUSEUM, PAWHUSKA, OK: Colt firearms, American Indian pottery, baskets, blankets and beadwork are part of the collection. Woolaroc.org

DALTON DEFENDERS & COFFEYVILLE HISTORY MUSEUM, COFFEYVILLE, KS: Dalton Gang memorabilia and records from the trial of Emmett Dalton are on display here. Coffeyville.com

GRAND ENCAMPMENT MUSEUM, ENCAMPMENT, WY: See the two-story outhouse and plan to attend the 2021 *True West* History Symposium. GEMuseum.com

BIG HORN COUNTY HISTORICAL MUSEUM, HARDIN, MT: Among the buildings moved to this museum complex are three log structures from the Rocking R Ranch, one of which was the studio for cowboy artist/author Will James. BighornCountyMuseum.org

WEST TEXAS TRAIL MUSEUM, MOORCROFT, WY: Chuckwagons, trail drives and cowboys are featured exhibits here. WestTexasTrailMuseum.com

CUSTER BATTLEFIELD MUSEUM, GARRYOWEN, MT: The David Barry photograph collection and rare American Indian artifacts are among the treasures on display here. CusterMuseum.org

MUSEUM OF THE FUR TRADE, CHADRON, NE: This is America's finest museum dedicated to the 18th- and 19th-century international fur trade economy in North America. FurTrade.org

Fur Trade Museum, Chadron, NE

- COURTESY NEBRASKA TOURISM -



UNITED STATES MARSHALS MUSEUM, FORT SMITH, AR: The United States Marshals Museum and Hall of Honor (right) were dedicated last fall, and efforts are continuing to raise the funds for the experience production being designed by Thinkwell Group. Alice Alt, foundation president, reports that the museum is nearing its capital campaign goal, after raising \$1 million since early March when the COVID-19 pandemic began impacting operations across the United States. If fundraising efforts remain on track, the foundation will begin the exhibit and multimedia production within the next few months with a goal of opening the museum in late 2021. For more information on how to support the museum's fundraising campaign, visit its website at: USMuseum.org.



MARK TWAIN MUSEUM, HANNIBAL, MO:

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marktwainmuseum.org

LIVINGSTON DEPOT, LIVINGSTON, MT:

This Northern Pacific Railroad depot once served as a key access point for people planning a trip to Yellowstone National Park.

LivingstonDepot.org

MUSEUM OF THE YELLOWSTONE,

WEST YELLOWSTONE, MT: This center has a new name (it was formerly the Yellowstone Historic Center), but the mission remains to interpret the history of transportation in the first national park.

MuseumOfTheYellowstone.org

HUBBARD MUSEUM OF THE AMERICAN WEST,

RUIDOSO DOWNS, NM: Horse-drawn vehicles and the eight-horse larger-than-life sculpture *Free Spirits at Noisy Water* by Dave McGary are just two reasons to visit this museum. HubbardMuseum.org

KERN VALLEY MUSEUM, BAKERSFIELD, CA:

Kern County history is on full display in more than 50 historic structures that are part of this museum's collection. KernCountyMuseum.org

FORT WALLACE MUSEUM, WALLACE, KS: The Pond Creek Stage Station, a home station for the Butterfield Overland Despatch, is one of the historic structures at this museum.

FortWallace.com

THE BEN JOHNSON COWBOY MUSEUM,

PAWHUSKA, OK: This museum celebrates cowboys and ranches—two very good reasons to visit.

BenJohnsonCowboyMuseum.com

AUTRY MUSEUM OF THE AMERICAN WEST,

LOS ANGELES, CA: While closed for COVID-19, the Autry continued serving patrons with online exhibitions and information, including educational programs for distance learning.

TheAutry.org

EITELJORG MUSEUM, INDIANAPOLIS, IN:

Plans are underway for new exhibits that focus on American Indian culture and art, particularly the tribes of the upper Midwest. Eiteljorg.org



— COURTESY UNITED STATES MARSHALS MUSEUM —

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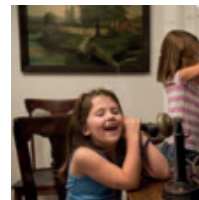
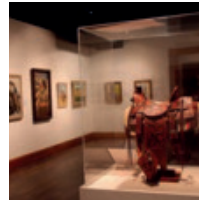
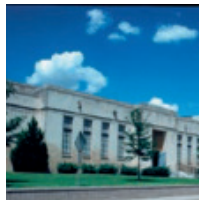
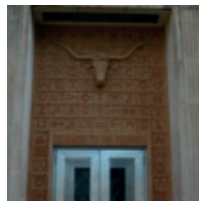
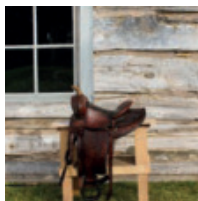
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Western Art Museums of the Year

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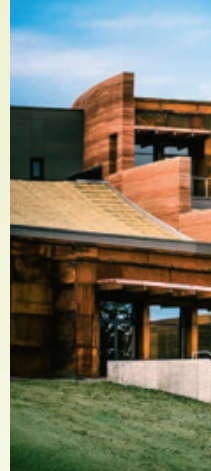
BY JOHNNY D. BOGGS

The 2019-2020 season for art museums showcasing the American West was cut short by a global pandemic, but that didn't diminish the impact the best of the best had on lovers of Western art, Western history and Western museums.

This year's picks:

1 The Brinton Museum, Big Horn, WY

"The Spiritual Nature of Earth, Hide and Metal" highlighted the works of Jody Folwell, an avant-garde potter from Santa Clara Pueblo, and her daughter Susan's mix of traditional and contemporary styles; Sheridan, Wyoming's Jim Jackson, a preeminent leather tooler and the Brinton's resident leatherworker; and JhonDuane Goes In Center, an Oglala Lakota silversmith known for his modern Lakota metalwork. And that's just one exhibit that kept this museum in the front of today's vibrant Western art scene. Located in the foothills of the Bighorn Mountains on a historic 620-acre ranch, The Brinton was established in 1960. Since then it has helped preserve the history and art of the American West while encouraging artists to take their art to new levels. TheBrintonMuseum.org



The Ted and Katie Meredith Gallery of Western Art (right) is the centerpiece of the Brinton Museum's world-renowned collection, including the Winold Reiss Blackfeet Indian portraits.

— COURTESY BRINTON WESTERN ART GALLERY —

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The Brinton Museum, with its extensive Western and American Indian art collection, is located on the Quarter Circle A Ranch, just outside Big Horn, Wyoming.

— COURTESY BRINTON MUSEUM —



2 CM Russell Museum, Great Falls, MT

You can't go wrong at a museum that displays original art by Charles M. Russell, one of greatest artists of the American West (if not the greatest), but also includes his home and studio. In addition to holding one of America's largest collections of Russell paintings, sculptures, drawings and illustrated

letters, the museum pays tribute to the bison and Northern Plains Indians. Expect more great things from this stalwart, including "Storytellers," a collaborative exhibit with the Russell and Western Writers of America, scheduled to open in June 2022.

CMRussell.org



The C.M. Russell Museum has the finest collection of Charles M. Russell original oils in the United States, including *The Fireboat*, a 1918, 16-x-25-inch oil-on-board.

— COURTESY C.M. RUSSELL MUSEUM GIFT OF MRS. WADE GEORGE IN MEMORY OF WADE HAMPTON GEORGE —

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The Gilcrease Museum has one of the United States' largest and most prestigious Western art collections, including Frank Tenney Johnson's 1926 36-x-49-inch oil-on-canvas masterpiece *California or Oregon*.

— COURTESY GILCREASE MUSEUM —

3 Gilcrease Museum, Tulsa, OK

This museum has been awakening art lovers since its founding by Tulsa oilman Thomas Gilcrease in 1949, but 2019-2020 might be remembered as one of the Gilcrease's most provocative years: Through lenses of Dorothea Lange and 11 other 1930s photographers, "Dorothea Lange's America" reminded patrons of the devastation and humanity of the Great Depression. "Bob Dylan: Face Value and Beyond," thanks to the Gilcrease's partnership with The Bob Dylan Center, revealed that Dylan isn't just an artist with words and chords. And "I-Witness Culture: Frank Buffalo Hyde," organized by Santa Fe, New Mexico's Museum of Indian Arts and Culture/Laboratory of Anthropology, gave us a glimpse of what happens when an Onondaga/Nez Perce Indian blends street art with fine art. Gilcrease.org



Cowboy Artists of America co-founder Joe Beeler's 1988 bronze *Thanks for the Rain* welcomes visitors to the Desert Caballeros Western Museum.

— COURTESY LIBRARY OF CONGRESS —

4 Desert Caballeros Western Museum, Wickenburg, AZ

To understand the wide range of art at this desert institution, consider some of the exhibits from 2019: "West of Center: Highlights of the Wickenburg Art Club," an exhibition and sale to benefit the Wickenburg Art Club, which has been teaching art and promoting local artists since in 1964; "Ed Mell's Southwest: Five Decades," which showcased the bold, modern works of the great Arizona artist, whose sculptures are as dramatic as his oil paintings and lithographs. Add to that the annual "Cowgirl Up!" and "Trappings of the American West" events, and it's easy to understand why Wickenburg draws art lovers every year. WesternMuseum.org

5 A.R. Mitchell Museum of Western Art, Trinidad, CO

Welcome to "The Mitch," a 1906 department store that now showcases the works of one of the greatest illustrators of the golden age of pulp magazines. A.R. Mitchell grew up around Trinidad and returned to this Southern Rockies town to teach and paint. But he's best known for his years in New York, where, during the 1920s and 1930s, he created more than 160 vibrant covers for magazines like *Ace-High*, *Frontier Stories* and *Street & Smith's Western Story*. In addition to more than 350 paintings, illustrations and sketches by the "King of the Pulp Magazine Covers," the museum also displays American Indian art and Spanish folk art. ARMitchellMuseum.com



The A.R. Mitchell Museum showcases its namesake artist's classic Western pulp art made famous on the covers of Western novels, including *Cattle Drive*.

— COURTESY A.R. MITCHELL MUSEUM —



The historic home of the museum's namesake is a featured attraction at the Olaf Wieghorst Museum and Western Heritage Center.

— COURTESY OLAF WIEGHORST MUSEUM —

6 *Olaf Wieghorst Museum and Western Heritage Center, El Cajon, CA*

Another hometown hero, Olaf Wieghorst, has been called the “Dean of Western Painters,” but this museum isn’t just celebrating the life and art of a local boy who knew his way around a canvas. It explores the “art, culture and ethics of the builders of the American West.” An exhibit last fall showcased Robert Pace Kidd’s unique pen-and-inks, watercolors and Giclee prints. Wieghorst’s house is a work of art. Heck, so is the museum’s cactus garden. WieghorstMuseum.org

7 *Joslyn Museum, Omaha, NE*

Sarah H. Joslyn, widow of newspaper magnate George A. Joslyn, gave this historic city one of its greatest gifts when she dedicated a memorial of art and music to her late husband. Art lovers hold her, and this gem, in high regard. Since opening in 1931, the Joslyn has been an art mecca. Its extensive Western collection includes works by contemporary Kiowa artist Teri Greeves and Santa Clara Pueblo sculptor Roxanne Swentzell to pieces by Western legends Albert Bierstadt, Karl Bodmer, George Catlin and Eanger Irving Couse. Joslyn.org

The Joslyn Museum is renowned for its Western art collection, including Allan Houser’s 1981 bronze *Dineh* in the Peter Kiewit Foundation Sculpture Garden.



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8 Tacoma Art Museum, Tacoma, WA

Prolific California artist Edward Borein's circa 1915 30-x-20-inch oil-on-canvas *Headin' Up the Range* (below) is featured in the Western collection of the Tacoma Art Museum.

— COURTESY TACOMA ART MUSEUM, HAUB FAMILY COLLECTION, GIFT OF ERIVAN AND HELGA HAUB —

Founded in 1935 and housed in its current location since 2003, this iconic museum's collection of more than 5,000 works includes the Haub Family Collection of Western American Art—the Pacific Northwest's first major Western American art collection—that ranges from Georgia O'Keeffe to Kevin Red Star. Last year's "Monet, Renoir, Degas, and Their Circle: French Impressionism and the Northwest," which closed in January, revealed the impact French Impressionists had on American artists and the Northwestern art scene. TacomaArtMuseum.org



The Ancient Ozarks Natural History Museum has one of the finest collections on American Indian culture in the Midwest, ranging from American folk art to galleries of Indian art, artisanship and artifacts.

— COURTESY ANCIENT OZARKS NATURAL HISTORY MUSEUM —

9 Ancient Ozarks Natural History Museum, Ridgedale, MO

Sure, most visitors—which number more than 1.5 million a year—travel to Top of the Rock and Big Cedar Lodge, a wilderness resort in the Ozarks of Missouri, to fish, shoot, hike, eat, be entertained, go boating or get pampered. But this historic resort, part of the Bass Pro Shops brand since 1987, opened the natural history museum in 2015, and while it houses roughly 75,000 artifacts, there's no shortage of art, from Edward S. Curtis photographs to David Maan paintings. BigCedar.com

10 Taos Art Museum at Fechin House, Taos, NM

This 4,000-square-foot adobe home makes a fitting location for this fabulous museum. Russian artist Nicolai Fechin moved his family into the house in 1928, after Mabel Dodge Luhan invited him to join one of the world's greatest art communities. The museum's board took over the property in 2002, and there's no better place to see works by the Taos Society of Artists' masters, including Ernest L. Blumenschein, Joseph H. Sharp, Walter Ufer and William Herbert "Buck" Dunton, Taos's legendary "cowboy" painter. TaosArtMuseum.org



The Taos Art Museum at Fechin House includes a superb collection of artwork by New Mexico artists, including early Taos Colony artist Ralph Waldo Emerson Meyers' circa 1919 oil-on-board, 10-x-11-inch *The Rains Across*.

— COURTESY THE TAOS ART MUSEUM —

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REGIONAL FAVORITES

Eureka Sentinel Museum, Eureka, NV:
CO.Eureka.nv.us

DuPont Historical Museum, DuPont, WA:
DuPontMuseum.com

Stuhr Museum of the Prairie Pioneer, Grand Island, NE: *StuhrMuseum.org*

Campbell County Rockpile Museum, Gillette, WY:
RockpileMuseum.com

Old Cowtown Museum, Wichita, KS:
OldCowtown.org

Northeastern Nevada Museum, Elko, NV:
MuseumElko.org

Charles Goodnight Historical Center, Goodnight, TX:
This center saw a transfer of ownership in January from the Armstrong County Museum, Inc., to the Texas Historical Commission. *THC.Texas.gov*

Legacy of the Plains Museum, Gering, NE:
LegacyOfThePlains.org

Pawnee Bill Ranch & Museum, Ponca, OK:
OKHistory.org

Territorial Capital Museum, Lecompton, KS:
LecomptonKansas.com

Carrizozo Heritage Museum, Ruidoso, NM:
VisitRuidoso.com

West of the Pecos Museum, Pecos, TX:
WestOfThePecosMuseum.com



Old Cowtown, Wichita, KS

— COURTESY KANSAS TOURISM —

Jesse James Farm & Museum, Kearney, MO:
JesseJames.org

Texas Ranger Museum & Hall of Fame, Waco, TX:
TexasRanger.org

Buffalo Bill Museum & Grave, Golden, CO:
BuffaloBill.org

Buffalo Soldiers National Museum, Houston, TX:
BuffaloSoldierMuseum.com

Five Civilized Tribes Museum, Muskogee, OK:
FiveTribes.org

Fort Smith National Historic Site, Fort Smith, AR:
NPS.gov

Navajo County Historical Society Museum, Holbrook, AZ: *HolbrookAZMuseum.org*

Children's Museum of NE Montana, Glasgow, MT:
Any museum with special programming that encourages children to enjoy history gets a big nod in our book. Normally, the museum runs a summer camp and has other programming geared toward the youngsters.
TheChildren39sMuseumOfNortheastMontana.wildapricot.org

Amerind Museum, Benson, AZ: *Amerind.org*

Hot Springs County Museum & Cultural Center, Thermopolis, WY: *HotSpringsMuseum.com*

Tales 'N' Trails Museum, Nocona, TX:
TalesAndTrails.org

Kenedy Ranch Museum, Sarita, TX:
KenedyFanchMuseum.org

A. R. Mitchell Museum of Western Art



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10 More Art Museums to Watch

BRIGHAM YOUNG UNIVERSITY MUSEUM OF ART, SALT LAKE CITY, UT: More than 102,000 square feet spread over four stories have made this museum one of the best in the Rocky Mountain West since it opened in 1993.
MOA.BYU.edu

BULLOCK TEXAS STATE HISTORY MUSEUM, AUSTIN, TX: A history museum that often uses art exhibits to tell stories opened "Fashion Forward and The Frank and Carol Holcomb Map Collection" last year.
TheStoryOfTexas.com

CHISHOLM TRAIL HERITAGE CENTER, DUNCAN, OK: This is more than an art museum, but the Garis Gallery of the American West showcases artists from George Catlin to Allan Houser.
OnTheChisholmTrail.com

DENVER ART MUSEUM, DENVER, CO: At a museum known for telling stories behind the art, curator John Lukavic's "Studying Art Through the Lens of a Pandemic: What Biographical War Shirts from the Early 1800s Tell Us About Cultural Resilience in the Face of Disease" puts today's pandemic in historical perspective.
DenverArtMuseum.org

FORT SMITH REGIONAL ART MUSEUM, FORT SMITH, AR: Its history dates to 1948, but since opening a state-of-the-art, 16,000-square-foot space in 2013, RAM is earning rave reviews in the art world.
FSRAM.org

Chisholm Trail
Heritage Center,
Duncan, OK
— COURTESY CHISHOLM TRAIL
HERITAGE CENTER —



FREDERIC REMINGTON MUSEUM, WOGDENSBURG, NY: To understand why Frederic Remington is still regarded as among the best Western artists ever, just step inside the Albert P. Newell Gallery.
FredericRemington.org

HEARD MUSEUM, PHOENIX, AZ: Last year's highlights included "Color Riot! How Color Changes Navajo Textiles" and "It's Your Turn: Yosemite," an inspiring exhibit about California's inspirational national park.
Heard.org

NEW MEXICO MUSEUM OF ART, SANTA FE, NM: Last year's "The Great Unknown: Artists at Glen Canyon and Lake Powell" showcased the region from Ancestral Puebloans to the 21st century.
NMArtMuseum.org

TUCSON ART MUSEUM, TUCSON, AZ: Some lucky patrons caught the exhibit "Southwest Rising," a look at iconic 1970s Southwestern art dealer Elaine Horwitch, before COVID-19 restrictions.
TucsonMuseumOfArt.org

ZELMA BASHA SALMERI GALLERY OF WESTERN AMERICAN AND NATIVE AMERICAN ART, CHANDLER, AZ: The name doesn't do justice to a collection of more than 3,000 items in various media.
Bashas.com



Johnny D. Boggs has written about Western American art for several national magazines.

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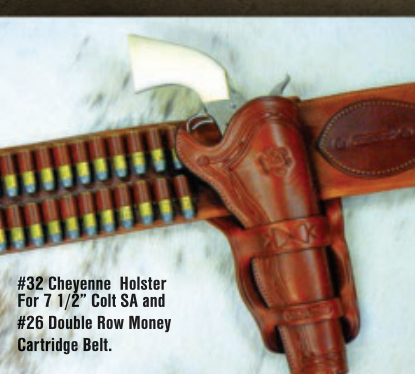
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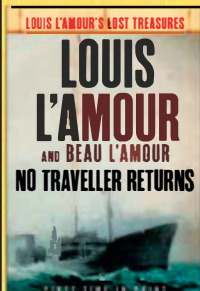
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MUSEUM OF WESTERN ART'S ANNUAL ROUND-UP ART EXHIBITION & SALE

Kerrville, TX, September 25-October 30: This invitational exhibition features over 100 works by leading artists in the Western genre, celebrating them through seminars, a banquet, awards and a reception.

800-658-2548 • MuseumOfWesternArt.com

ENCAMPMENTS

MOUNTAIN MAN RENDEZVOUS

Fort Bridger State Historic Site, WY, September 4-7: Celebrate the Fur Trade Rendezvous era with archery, American Indian dances and mountain men competitions, including cooking, shoots, knife and hawk throws. 307-782-3842 • TravelWyoming.com

OGALLALA INDIAN SUMMER RENDEZVOUS

Ogallala, NE, September 17-19: The event honors the colorful heritage of the South Platte River valley with live entertainment, dances, food and crafts.

800-658-4390 •

OgallalaIndianSummerRendezvous.com

HERITAGE FESTIVALS

ELKO COUNTY FAIR 100TH ANNIVERSARY

August 28-September 7: Elko, NV: The fair has been mixing families and fun for 99 years with entertainment and events for everyone in the family—crafts and critters, the carnival and fair food, horse racing, live music, the stockhorse show and more. New this year is the Country Showdown, America's oldest and biggest talent search for hot new country musicians.

800-248-ELKO • ElkoCountyFair.com

TRI-COUNTY FAIR & STAMPEDE

Winnemucca, NV, September 3-6: Winnemucca's wildest weekend has something for everyone. The 99th Annual Rodeo promises a lot more than eight seconds of excitement. This year, the Bulls and Broncs Rodeo will feature more money, more cowboys and more action than before. Don't miss the Western Art Roundup featuring artists, poets, crafts people and inductees into the Buckaroo Hall of Fame, as well as demonstrations and buckaroo poetry readings.

800-962-2638 • Winnemucca.com

CELEBRATE BANDERA

Bandera, TX, September 5-6: Bandera comes alive with music, gunfights, an intertribal powwow, a Wild West show and a mutton-busting rodeo. 830-796-3045 • BanderaCowboyCapital.com

DEFEAT OF JESSE JAMES DAYS: CANCELED FOR 2020

Northfield, MN, September 9-13: Celebrate the town heroes who stopped the Jesse James Gang during their famous 1876 bank raid. The Northfield Historical Society's Museum remains open, but the annual event has been canceled due to COVID-19.

800-658-2548 • DJJD.org

MEEKER CLASSIC SHEEPDOG CHAMPIONSHIP TRIALS

Meeker, CO, September 9-13: Held since 1987, this sheepdog competition refines the skills required of a dog and rancher to manage a sheep ranch. 970-878-0111 • MeekerSheepdog.com

HARVEST FAIR

Grand Island, NE, September 12-13: Stuhr Museum of the Prairie Pioneer celebrates the season of harvest with pumpkin activities, fall baking, games and more.

303-385-5316 • StuhrMuseum.org

SHOWDOWN IN TOMBSTONE

Tombstone, AZ, September 5-6: The seventh annual Labor Day weekend event offers fun for the whole family, including continuous entertainment on both days, re-enactors, a costume competition, raffle and much more.

888-457-3929 • TombstoneChamber.com

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POW WOW

HAPPY CANYON INDIAN PAGEANT & WILD WEST SHOW: CANCELED FOR 2020

Pendleton, OR, September 16-19: The outdoor "Pageant of the West" show honors American Indian heritage and the settling of the West. 800-457-6336 • HappyCanyon.com

RODEOS

CAL FARLEY'S BOYS RANCH RODEO

Amarillo, TX, September 5 (Virtual): The rodeo features the talents of the boys and girls of Cal Farley's. 800-687-3722 • CalFarley.org

STOCKYARDS CHAMPIONSHIP RODEO

Fort Worth, TX, September 4-5 & 11-12: Cheer on rodeo cowboys at the world's first indoor rodeo, which debuted at the Cowtown Coliseum in 1908. 817-625-1025 • StockyardsRodeo.com

WEST TEXAS FAIR & RODEO

Abilene, TX, September 10-19: West Texas cowboys and cowgirls head to this PRCA rodeo that also features a tractor pull and a carnival. 325-677-4376 • TaylorCountyExpoCenter.com

PENDLETON ROUND-UP: CANCELED FOR 2020

Pendleton, OR, September 16-19: The PRCA rodeo includes cowboy concerts, Indian relay races, the Happy Canyon festival and a rodeo parade. 800-457-6336 • PendletonRoundUp.com

STOCK SHOW & RODEO

HELLS CANYON MULE DAYS

Enterprise, OR, September 11-13: This mule show and sale features an Old World Oxen living history camp, plus cowboy music, poetry and art. 325-677-4376 • HellsCanyonMuleDays.com

TRADE SHOW

TEXAS GUN & KNIFE SHOW

Kerrville, TX, September 12-13: New and used guns, knives, gold and silver coins, jewelry, camping gear and military supplies are displayed all under one roof. 830-285-0575 • TexasGunAndKnifeShows.com

NATIONAL COWBOY SYMPOSIUM & CELEBRATION

Lubbock, TX, September 11-13: Celebrate cowboy culture at one of the West's biggest chuck wagon cook-offs, plus enjoy cowboy music and poetry. 806-798-7825 • Cowboy.org

WRITERS CONFERENCE

WESTERN WRITERS OF AMERICA ANNUAL CONVENTION

Rapid City, SD, September 4-7: The annual international conference of authors, historians, editors, agents and publishers, rescheduled from June, includes the annual Spur Awards, keynote address, a tour of local historic sites and museums. 307-329-8942 • WesternWriters.org



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Working Cowboys, Wyatt Earp and Big Nose Kate



Ask The Marshall

BY MARSHALL TRIMBLE

Marshall Trimble is Arizona's official historian and vice president of the Wild West History Association.

His latest book is *Arizona Oddities: Land of Anomalies and Tamales*; History Press, 2018. If you have a question, write:

Ask the Marshall, P.O. Box 8008, Cave Creek, AZ 85327 or e-mail him at marshall.trimble@scottsdalecc.edu.

Please always include your name, city and state.

Did all cowboys carry guns?

Rendall Jones
Penperlenni, Pontypool, Monmouthshire
Wales, United Kingdom

Not all of them packed iron. A pistol could get in the way of roping and branding, so if a cowboy owned one, it would often be stowed in their “warsacks” or bags. A pistol was a handy thing to have for varmints—human and otherwise. Usually, when a cowboy came to town he’d have to check his gun at the hotel, livery stable or the marshal’s office.

Was scurvy common in the Old West?

John Volz
LaGrange, Kentucky

Scurvy is caused by a lack of Vitamin C. Canned tomatoes, common on cattle drives, contained enough Vitamin C to prevent scurvy. Wagon trains had a variety of fruits that also provided Vitamin C, so the condition was not common in the Old West.

What is known about Joseph Antrim?

Maureen Hagler
Sacramento, California

Truth is, we don’t know for certain if Joe was older or younger than Billy. We also don’t know if they were full brothers or half-brothers. The only photo of Joe with provenance is of him as an old man. He spent most of his adult life in Colorado as a gambler. Reportedly, he met Pat Garrett after Billy was killed, and the two left on a fairly friendly note. He died penniless in Denver in 1930. He donated his body to a medical school.

Cool-headed lawman Wyatt Earp used his height, as well as his stoic personality and fighting skills—both fists and firearms—to win his many street battles and brawls across the West.

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What was the cost of a stagecoach trip in the Old West?

Evaldo Muñoz Braz
Curitiba, state of Paraná, Brazil

All stagecoach riders paid a price in physical discomfort, lack of sleep, bad food and unfriendly elements. As far as fare went, short trips charged 10 to 15 cents per mile. The cost for the 2,812-mile journey from Tipton, Missouri, to San Francisco, California, was \$200, and that didn’t cover the \$1 meals. Another source says a ticket cost \$15 for a hundred miles and another \$5 if you had a trunk.

What contributed to Wyatt Earp’s success in dealing with other folks?

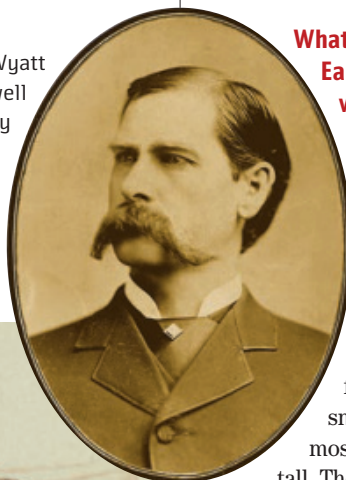
Greg Tannheimer
Peoria, Arizona

Wyatt seemed to have a presence about him that said, “Don’t trifle with me.” He was steady, brave, didn’t drink much, nor talk much. He could fight with his fists or his smokewagon. Maybe the most important of all is he was tall. The average male was about 5 feet 7 inches; Wyatt was 6 feet tall.

Did Big Nose Kate ever do any writing or interviews?

Steve Williams
Scottsdale, Arizona

Kate Haroney/Fisher/Melvin/Elder/Holliday/Cummings/Howard worked off and on as a freelance prostitute. She had a long and volatile relationship with Doc Holliday. Following a drunken fight with Doc, she accused him of being a member of the gang that robbed the Benson stage.



In 1888, a group of Dakota Territory cowboys branded calves in a ranch corral near Belle Fourche. While most cowhands took off their gunbelts while branding, the buckaroo on the right was wearing his.

— JOHN C.H. GRABILL, COURTESY LIBRARY OF CONGRESS —



A legend in her own right, Big Nose Kate was a frontier prostitute, the girlfriend of Doc Holliday and a business entrepreneur. Her story remains one of the most fascinating of the Old West.

— COURTESY LIBRARY OF CONGRESS —

She sobered up and repudiated her statement, but the damage was done; the love story ended a few months before the famous gunfight.

Apparently, Kate—there's no evidence she was called "Big Nose" during her lifetime—took copious notes of her adventures, with a lot of embellishments added. For example, she claimed to have been an eyewitness to the gunfight behind the O.K. Corral.

Researcher Anne Collier says that in the years preceding her death, Kate was going by the name Mary Cummings. She met with authors Albert Bork and Anton Mazzanovich in hopes of having a biography written. But she confused many dates and places and offered only vague clues of her own past. This has caused some to question if Mary was really Kate. She petitioned Arizona Governor George Hunt, a longtime friend, to be admitted to the Arizona Pioneers' Home in Prescott in 1931. She died there on November 2, 1940, just a few days short of her 90th birthday.

Author Chris Enss did write her story in *According to Kate: The Legendary Life of Big Nose Kate, Love of Doc Holliday*, published in 2019 by TwoDot.



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What HISTORY HAS TAUGHT ME

The best advice I ever got is what the great painter and author Tom Lea told me: “Tom, keep spurring your wildest dreams. You’re a fine storyteller. If you want to be a painter—then paint! Tell the story in your own words.” He also had stated in print: “I live remote from groups... totally apart from the latest movement, or recent trend...I feel good working as a painter all by myself.”

Johnny Cash’s last words to me in 1995 were “Keep writing them, Tom.” So I did. He recorded my song “Veteran’s Day.”

The real problem in this world is keeping your art and your life true to your own gut-vision and spirit in a dread-filled world, and not caving in to the group dynamic, or dribbling out tired rhetoric. As Kipling said: “The individual has always had to struggle to keep from being overwhelmed by the tribe.” Or as Keith Richards summed it up: “You just keep going, through sheer luck and brute force.” Or how about Flannery O’Connor: “You have to push as hard as the age that pushes against you.” I have these quotes on my wall in front of me as I write and paint.

If only people knew that I taught criminology in Nigeria and learned woodcarving and jammed in bars with King Sunny Ade, and saw the greatest cowboy I’ve ever seen—one lone cow herder, on foot, herding three dozen Zebu cows through the heart of Ibadan, one of the largest cities in Nigeria, with just song commands. “It’s a magic song,” said my friend, “that only he and the cows know. God gave him the song.” I’m trying to learn it. For the last 50 years.

My favorite place in the entire West is perhaps the bar in The Congress Hotel in Tucson, where bronc-rider and artist Pete Martinez drew and painted art—and swapped the art for drinks. The art is still there on the walls. Also John Dillinger stayed upstairs once and was captured there. Lots of great ghosts in this hotel. I do concerts there every so often.

One thing that really grinds me is dread and fear created by the media. I’d rather immerse myself in old folk songs. There lies your real history. And joy. And sorrow. And horse sense.

The best art is fearless and original and exposes the artist’s raw soul and personal vision. From a five-year-old kid to Picasso to Francis Bacon to Fritz Scholder to Georgia O’Keeffe. Scholder learned from Bacon—wipe a dirty cloth across the image and sometimes a more real image reveals itself. I like the Bacon quote on living: “As existence itself is so banal you might as well try to make a grandeur of it, rather than be nursed into oblivion.” Amen.

I am a sucker for my wife’s beautiful smile, her love, a hand-built margarita with salt on the rim and a great song. A song that gives you the chills even after the 10,000th time you’ve heard it.



— PHOTO BY NADINE RUSSELL —

TOM RUSSELL, SINGER-SONGWRITER, AUTHOR, ARTIST

Tom Russell is a singer-songwriter, painter, novelist, and essayist with 38 records and six books to his credit. *Rolling Stone Magazine* has declared Russell to be the *greatest living folk-country songwriter*.

The Los Angeles Times recently quoted Bernie Taupin, Elton John’s songwriting partner (the pair just won an Academy Award for their song “Rocketman”) as saying Tom Russell’s current album, *October in the Railroad Earth*, was the best record of 2019.

Russell’s songs have been recorded by Johnny Cash, Doug Sahm, Joe Ely, Guy Clark, K.D. Lang, Ian Tyson, Dave Alvin, Ramblin’ Jack Elliott and a hundred others.

His current book of art, *The Ballad of Western Expressionism*, was published in December 2019 to outstanding reviews. His art may be viewed at TomRussellArt.com and FronteraRecords.com.

A good dog can predict hurricanes, just like in the John Prine song: “The Lonesome Friends of Science.” John wrote: “You bastards in your white lab coats, who experiment on mountain goats, should leave the universe alone, it ain’t your business, ain’t your home... my dog can predict hurricanes...etc.” John was a great songwriter. And a friend.

To understand El Paso and the border you need to have a drink at Rosa’s Cantina and play “El Paso” on the jukebox. Or walk across the bridge into Juarez and have a margarita at the Kentucky Club...where the ghost of Joe DiMaggio and Manolete hover up over the jukebox, and where some say the margarita was invented. But the coming of the drug wars ruined a bit of the old magic. We live in Texas now. There is magic there.



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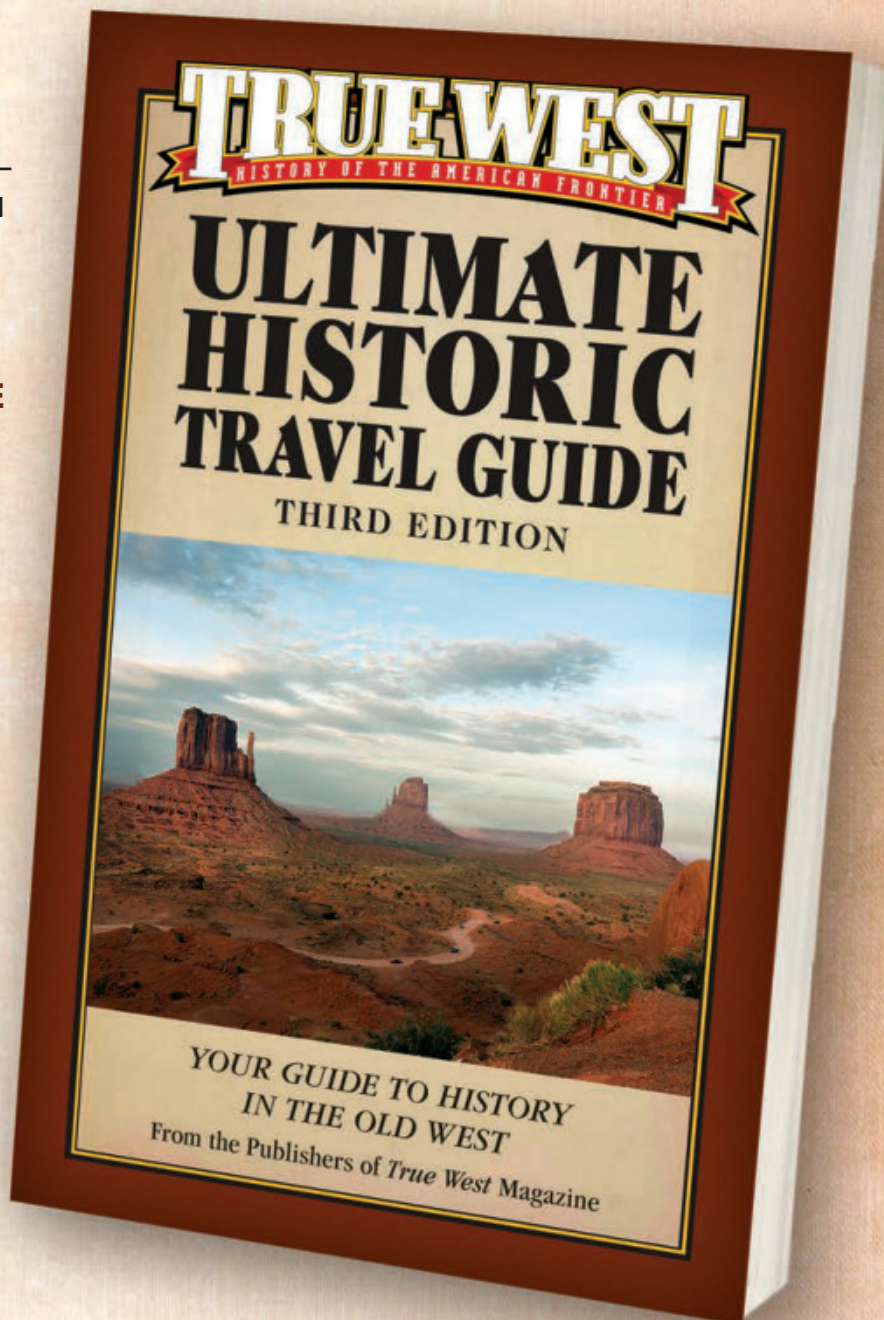
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